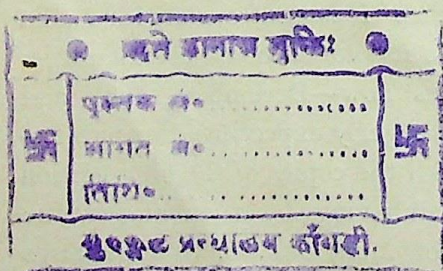
PREFACE.

WHEN I issued the first edition of the English translation of "Ananda Lahari" I had little idea that there would be such a great demand in these days for treatises on Mantra Ṣāstra and especially those of Devī. I was therefore a little indifferent about the get up of the book and did not think it worth while to turn it out in a better form. But very soon after the publication of that edition I found that I was not right in my conclusions and that I should devote more time and energy to the subject and bring out translations of as many of them as possible in an acceptable manner. Since then I have translated "Lalitā Sahasranāma" with its voluminous commentaries (it is in the Press now—December 1898) and several persons are eagerly expecting the publication of the book. All the copies of the first edition of "Ananda Laharī" having been exhausted, the enterprising firm of Messrs. T. S. Subrahmanya & Co., of Palghat, gave me this opportunity to bring out a second edition, and Mr. T. A. Swaminatha Aiyar, Editor of the *Satva Sādhani* (a

Telugu Journal), joined me to recast and rewrite the matter contained in the first edition with fuller notes. The present edition is therefore a thoroughly revised one and its value is much enhanced by the diagrams of the Yantras of the verses, which I have added to aid the reader to understand and practise the Mantras aright. The credit of passing this work through the Press is due to my friend Mr. T. A. Swaminatha Aiyar, and the printers deserve congratulation for the able manner in which they have got up the book.

R. ANANTAKRISHNA ṢĀSTRI.

ADYAR,
20th December, 1898.

INTRODUCTION.

The one characteristic feature of Hinduism which other religions do not possess, is its peculiar adaptability to the varying needs and capacities of all grades of men and society. The highly cultured metaphysician and philosopher, with his refined notions of God, the universe and duty, as well as the uneducated rustic with his grossly ritualistic idolatry, equally find their appropriate places in the vast system called the Hindu Religious system. Under this wonderful system God can either be 'with attributes' or 'without any attributes,' and accordingly these two methods of worship are known respectively as the *Saguṇa* and the *Nirguṇa* forms. In the former, God is referred to as *He* or *She*, and in the latter as *It.* We are here concerned with *Saguṇa* worship as it is the one which is in vogue with the generality of people. Of the several treatises that deal with this aspect of God, the Āgamas or Mantra Ṣâstras command the most numerous following. These Āgamas are devoted to the worship of God with attributes, and are suited to the capacities of the

masses who require a tangible form of worship. There are several Āgamas followed by different sects of people and these are distinguished by the peculiar forms of worship which they enjoin.

The *Vaishṇava Āgama* is suited even to the lowest intellectual capacity. It deals with idolatry, prescribes the rules of temple architecture, advocates plant-worship (*Tulasi* plant—holy basil, for instance), and inculcates the idea that devotees of God (*Bhaktas*) being divine in nature, are worthy of being worshipped. In fact, the follower is to see God in every thing. The spirit of *Bhakti* or devotion is well developed by this system, though in practice much superstition and overwhelming ritualism have crept in. Very little of philosophy is breathed in these Āgamas, and much less of Yoga, the divine science. The idea of realizing the unity of Jīvâtma (individual soul) and Paramâtma (supreme soul) is hardly recognized in the practices prescribed by this Āgama. In the course of the intellectual evolution of India, there was a time when this form of worship was more or less universally adopted, as is evidenced by the fact that no less than 108 works* bearing on this Āgama with a number of Commentaries and Abstracts have been written. It would be a good attempt to translate the most important of these into English, and it

* *Vide* article on "Mantras: their nature and uses," in the *Theosophist*, vol. xiii, p. 357.

must prove a valuable addition to the religious literature of India in English.

The *Ṣaiva Āgama* is as idolatrous and ritualistic as the former. Rules for building temples, celebrating festivals and several observances are fully described in this Āgama Series. Vaishṇavites worship the Bhaktas (devotees) of God, while the Ṣaivites do not go that length; but both agree in the worship of the *Gurus* (religious teachers). Philosophy flashes through the pages of the Ṣaiva Āgamas here and there. The unity of Jîvâtma and Paramâtma is recognized, and the way to realize this unity, *viz.*, Yoga, is also discussed. The details of the several processes of Yoga practice are described at length, and as a necessary adjunct of the same the development of the Kuṇḍalinī Ṣakti is referred to. The teachings of the Upanishads are reflected in these Ṣaiva Āgamas, and some of them are beautifully versified. These Āgamas are 28* in number, but there are a number of Commentaries bearing on these.

Besides the two sets of Āgamas mentioned above and the forms of worship inculcated therein, there is a third series in the Mantra Ṣâstras, which treats of *Ṣakti* (force or energy). Hence this method is called *Ṣâkta* form of worship. Universal energy, or force in the abstract, personified is *Ṣakti*. The development of this Ṣakti in man is the aim of this Ṣâstra.

* *Vide* the *Theosophist*, vol. xiii, page 361.

According as such development is directed towards temporal or spiritual progress, the works on this subject are divided into three groups:

1. The *Kaula* group.—Of the four objects, *viz*, Dharma, Artha, Kâma and Moksha, towards the attainment of which a man should strive, this series treats of Artha and Kâma, which pertain all in all to the concerns of this world. In it are to be found the several processes of Black Magic practised for the gratification of one's selfish desires and accomplishing selfish purposes. There are 64* treatises in this group, with Commentaries.

2. The *Misra* group.—This treats of Dharma. Both *Karma* (action) and *Upāsanâ* (special worship) are combined in this method, and it is indicated by the name *Misra*, which means 'Mixed.' For the first time in Āgama literature, the latent Ṣakti (energy) in man, called the *Kuṇḍalinī* (rounded or spiral), is referred to in these books, and the course of its full development is followed up. These are the practical yoga processes. And yet the necessity for idol-worship is recognised, implying thereby that the follower of this method is but a student in the initial stages of progress. This group consists of eight Āgamas:

1. Chandrakalā, 2. Jyotsnāvatī, 3. Kalānidhi, 4. Kulārnava 5. Kuleṣvarī, 6. Bhuvaneṣvarî, 7. Bārhaspatya, and 8. Daurvā sasa— besides many accessory treatises.

* *Vide* the *Theosophist*, vol. xiii, page 363.

3. The *Samaya* group.—This is the last and the most important of the Ṣākta Ṣāstras. It has no less an end than Moksha in view. It teaches the means of liberating the soul from its material limitations. The ultimate object of all Tantras has ever been to elucidate the way to Moksha, to attain which has been the struggle of all great men in all ages. Karma as a means to salvation is not recognized in this group of the Āgamas, but the only course prescribed is the realization of the unity of Jîva (the individual soul) and Parabrahman. The word *Samaya* (*saha*+*mayâ*) means 'He is with me.' In order to help one to realize this unity the worship of Ṣakti is ordained. *Ṣakti*, as we have said above, means 'Force' or 'Energy' and represents the universal energy—the energy which has brought the universe into existence, which sustains and underlies the universe.

An enquiry into the origin and growth of the worship of female entities may not be out of place, but it must, on the contrary, be interesting inasmuch as Ṣakti-worship is the one authenticated and recognized form of worshipping the Supreme Essence or Parabrahman as a female entity. Proceeding in the usual way of oriental research, we first turn to the Rig Veda, the most ancient record available, to see if it sanctions this form of worship. But we return disappointed as the Rig Veda makes no mention of female entities. There are some who interpret the

Gâyatrî Mantra to refer to a female entity. But oriental scholars hold that that Mantra which is so well known as the quintessence of all worship and the highest form of prayer, refers to the Sun—the Central Sun of the universe and not the physical sun which we daily see—a male entity. There is nothing in the Rig Veda to shew that the worship of female entities was in practice in those ancient days; nor is there anything in the whole of the Rig Veda from which we can infer such a form of worship. Going next to the Upanishads we find enough there to establish the worship of the feminine form. There are some among the 108 Upanishads now known to us, that are entirely devoted to this worship. Perhaps some of these Upanishads are said to be of later origin. Even taking the earlier ten Upanishads alone into consideration, we find the following passage in the "Kenopanishad" (III, 12):—

"There in the ether he (Indra) met with a woman highly adorned, with Umâ, the daughter of Himavat*..."

The five *Samaya* Āgamas, of which we shall have

* The text has the word *Haimavatî*. Şrī Şankara gives two interpretations to it: (1) derived from *Hema=gold*, the word means 'decked with gold ornaments;' (2) the daughter of the Himalayas, as traditionally known. Again, oriental scholars interpret *Umā* to mean 'Brahma Vidyâ' or knowledge, and render *Haimavatî* as 'that Umā or knowledge which was originally got on the top of the Himalayas where lived the sages.

occasion to speak at some length further on, interpret all the Vedas* from their own point of view. If this interpretation can be relied upon we have to conclude that Ṣakti worship was recognized even in the Vedic period.

The date of the Āgamas is hard to fix, just as it is the case with almost all our ancient literature. The historical evidence that we can get at is too scanty to warrant our fixing any period to them even approximately. But the Āgamas unmistakably echo the philosophy of the Upanishads. Both the Upanishads and the Āgamas hold that Brahman is eternal, and without attributes, that the bondage of the soul is but temporary, and that the visible world is an illusion. Both of them recognize the existence of the twenty-five Tatvas†. Excepting the Vaishṇava Āgamas which seem to eschew philosophy, the above statement of the correspondence between the teachings of the Upanishads and those of the Āgamas holds perfectly good. These considerations therefore lead us to the conclusion that the Upanishads and the Āgamas belong originally to the same period, or that the latter followed closely after the former.

Now, to return to our subject; the Samaya

---

* Refer to the February No. of the *Theosophist* of 1894, page 276.

† 25 Tatvas = 5 Mahā Bhūtas + 5 Tanmātrâs + 5 organs of sense + 5 organs of action + Mind, Māyā, Maheṣa, Ṣuddha Vidyā and Sadāṣiva.

method of worshipping Ṣakti, called the Samayâchâra, is dealt with in five treatises whose reputed authors are the great sages Sanaka, Sanantana, Sanatkumâra, Vasishtha, and Ṣuka. The following is a summary of the teachings contained in these Samaya Āgamas, each of which goes after the name of its author :—

The Ṣakti or energy, the development of which is the subject of these treatises, is called the Kuṇḍalinî. The place where it resides is called the Mûlâdhâra (original abode). By a successful development and working of this Ṣakti, the liberation of the soul is attained. In the ordinary condition Kuṇḍalinî sleeps quietly at the Mûlâdhâra. The first purpose of the practitioners is to awaken this sleeping snake, and this is effected in two ways :

(1) *By Tapas.*—Here Tapas refers to the process of Prâṇâyâma, which means the regulation of the breath and holding it for stated periods of time. This is also the course advocated by the Yoga Ṣâstras.

(2) *By Mantras.*—The pupil is initiated in the chanting of certain Mantras which he has to repeat a fixed number of times at particular hours of the day, all the while having before his mind's eye the figure of the Mûrti or God connoted by the Mantra he chants. The most important of these Mantras is said to be the *Panchadaṣî.*

When it is thus roused up, the Kuṇḍalinî ascends from (1) Mûlâdhâra where it was sleeping, to the next

higher centre, called the (2) Svâdhishthâna (own place). Thence with great effort this Ṣakti is carried to the following centres in regular ascending order: (3) Maṇipûra (full of rays); (4) Anâhata (sound, not emanating from the collision of bodies)—the Ṣakti here is transformed into sound; (5) Viṣuddhi (place of purity)—here it becomes a pure Satvic element; and (6) Ājnâ (â-jnâ, a little knowledge)—at this stage the practitioner may be said to have so far been successful in securing a command over this Ṣakti, which now appears to him, though only for a moment, in the form of a sharp flash of lightning.

The passage of the Kuṇḍalinî from the Mûlâdhâra through the above centres of energy up to Ājnâ constitutes the first part of the ascent. The disciple who takes to this practice has to undergo a course of Upâsanâ (contemplation and worship of the prescribed deity) and Mantra Japa (chanting of incantations) into which he will be initiated by his Guru (teacher and guide). The six centres of energy above enumerated from Mûlâdhâra to Ājnâ, joined together by imaginary straight lines, form a double-faced triangle—a hexagon, the six-pointed star—which is called the Ṣri-chakra in Sanskrit. The Aṇâhata centre (the heart) is the critical point in the course of this ascent, and hence much is found written in the Āgamas about this centre.

These centres in the body of man (Pinḍânda)

have their correspondences in the cosmic planes, and each of these has its own quality or *Guṇa* and a Presiding Deity. When the disciple ascends centre by centre, he passes through the corresponding Lokas or cosmic planes. The following table gives the correspondences, Guṇa and Presiding Deity :—

No.	Psychic Centre in Man's body.	Loka or Cosmic plane.	Guṇa or quality.	Presiding Deity.	Remarks.
1	Mūlādhāra at the stage when Ṣakti is roused up.	Bhuvarloka	Tamas	Agni	
2	Svādhishthâna	Suvarloka			
3	Maṇipūra	Maharloka	Rajas	Sun	
4	Anāhata	Janoloka			
5	Viṣuddhi	Tapoloka	Satva	Moon	
6	Ājnā	Satyaloka			

If one should die after attaining any of these stages, he is born again having all the advantages of the stages gained ; thus, a man dies after leading the Ṣakti to the Anāhata ; in his next birth he begins where he last left and leads the Ṣakti onwards from the Anâhata.

This aspiration to unify one's soul with the Eternal One has been held by some to be an attempt of a Tāmasa origin to rid itself of all Tamas and Rajas in it. Therefore the aspirant in the first and second stages is said to have more Tamas than in the succeed-

ing stages, and to be therefore in the Tâmasic stage, which is presided over by Agni. In the next two stages, he is similarly said to be in the Râjasic stage, presided over by the Sun. In the next two, he is in the Sâtvic stage, presided over by the Moon, the deity which is assigned a higher plane than the Sun and Agni. But it is to be noticed that the aspirant does not get at pure Satva until he passes on to the Sahasrāra, and that Tamas, Rajas, and Satva referred to in the above table are but relative and bear no comparison with their common acceptation.

Kuṇḍalinî is the grossest form of the *Chit*, the twenty-fourth Tatva, which lives in the Mûlâdhâra; later on we shall have to speak of it in detail in our treatment of the second part of the aspirant's ascent. This Kuṇḍalinî, as soon as it is awakened, is in the *Kumârî* (girl) stage. On reaching the Anāhata, it attains the *Yoshit* stage (woman-hood). . Hence the indication that it is the most difficult and important step in the ascent. The next stage is in the Sahasrâra, of which we shall speak hereafter, and the Ṣakti in that stage is called a Pativratâ (under coverture)—see "Taittarîyâranyaka" 1-27-12.

The second part of the ascent of Kuṇḍalinî consists of only one step; the Ṣakti should be taken into the Sahasrâra from the Ājnâ, where we left her. The Sahasrâra (lit. a thousand-petalled lotus) forms in itself a Ṣrîchakra. The description of this place in

Sanskrit is too difficult to be rendered satisfactorily into English. In the Sahasrâra there is a certain place of lustre known as Chandra Loka (a world of nectar). In this place live in union the Sat (Sadâṣiva) and the Chit, the twenty-fifth and the twenty-fourth Taṭvas. The Chit, or Ṣuddha Vidyâ, is also called *Ṣâdâkhyâ*, the 16th Kalâ of the moon. These two Tatvas are always in union, and this union itself is taken to be the twenty-sixth Tatva. It is this union of Sat and Chit that is the goal of the aspirant. The Kuṇḍalinî which has been led all the way to the Sahasrâra should be merged into this union,—this is the end of the aspirant's journey ; he now enjoys beatitude itself (*Paramânanda*).

But this Kuṇḍalinî does not stay in the Sahasrâra for a long time. It always tends to return, and does return to its original position. The process should again and again be repeated by the aspirant several times, until the Ṣakti makes a permanent stay with her *Pati* (husband), namely, Sadâṣiva, or until the union of Sadâṣiva and Chit is complete, and becomes a Pativratâ, as already mentioned. The aspirant is then a Jīvan-mukta or pure Satva. He is not conscious of this material limitation of the soul. He is all joy and is the Eternal itself.—See verses 9 & 10. So much of Samayâchâra.

Now to the other methods of Ṣâkta worship ; the *Kaulas* worship the Kuṇḍalinī without rousing her

from her sleep in the Mûlâdhâra, which is called Kula; and hence, Kaulas (Sans. *Ku*=earth, *Prīthvi* ; so Mûlâdhâra). Beyond the Mûlâdhâra, they do not rise ; they follow the Vâmâchâra or black magic, and gain their temporal objects and enjoy : they are not liberated from birth and death : they do not go beyond this earth. Nay more, the Kaulas are now so far degraded that they have left off altogether the worship of the Kuṇḍalinī in the Mûlâdhâra, and have betaken themselves to practices most inhuman, which are far from being divine. The *Miṣras* are far above the *Kaulas.* They perform all karmas, worship the Devi or Ṣakti in the elements, such as the sun, air, &c., and do *Upâsanâ* with Yantras made of gold or other metals. They worship the Kuṇḍalinī, awake her and attempt to lead her on. Some of the Miṣra worshippers rise even as far as the Anâhata.

We learn from the Commentators that this whole subject of Ṣakti-worship is treated of in detail in the "Taittarīya Āraṇyaka" (1st chapter). Some of them even quote from that "Āraṇyaka" in support of their explanations. This subject is vast and a very difficult one. It is not possible for one to go into the intricacies of the subject unless one be a great Guru of vast learning and much personal experience ; great works have been written on even single points in the ascent of the aspirant up the psychic centres.

Many a great man has successfully worked the Kundalinī to the Sahasrâra and effected her union with the Sat and Chit. Of these, stands foremost the great and far-famed Ṣankarâchârya, a humble pupil of one of the students of Gaudapâdâchârya, the author of the well-known "Subhagodaya" (52 slokas). Having well acquainted himself with the principles contained in this work, Ṣrī Ṣankarâchârya received special instructions based upon the personal experience of his Guru. And adding his own personal experience to the above advantages he composed his famous work on the Mantraṣâstra, consisting of 100 ṣlokas ; the first forty-one of these forming the "Ānanda Laharī"; and the rest forming the " Saundarya Laharī ;" the latter apostrophises the Devî as a being who is beauteous from head to foot.

" Ānanda Laharî" may be said to contain the quintessence of the Samayâchâra. The work is all the more valuable because the author teaches it from personal experience. Lengthy commentaries are written on almost every syllable of the text. The value attached to the work may be adequately understood by the following theory. Some hold that Ṣiva is the real author of " Ānanda Laharî," and not Ṣankarâchârya, who was but a Mantra-drashtâ or Rishi, *i, e.* one who realised the process and gave it to the world. No less than thirty and six commentaries on this work are now extant. Among them we find one

written by our great Appaya Dikshita. The commentaries are not entirely different, but each has its own peculiar views and theories.

Throughout our Sanskrit literature, a general characteristic is easily noticed: philosophical truths are always found imbedded in the midst of many Karmic stories; this practice is sometimes carried on to such an extreme that only a single tatva (philosophical truth) is to be found in a whole volume of stories. To this general rule, the commentaries of "Ānanda Laharī" are no exception. A great number of stories are introduced in the commentaries; and philosophical truths are here and there found illustrated by the stories which form the greater portion.

As for the text of "Ānanda Laharī," it contains forty and one ṣlokas. According to some commentators, the ṣlokas are 35 in number; some recognize only 30, and according to Sudhâvidyotinī and others, only the following ṣlokas constitute the text of "Ānanda Laharī":—1—2, 8—9, 10—11, 14—21, 26—27, 31—41. In my opinion also the last statement seems to be correct as the other ṣlokas treat only of *prayogās* (applications of Mantras) for worldly purposes. Only a few of these Prayogas are recognised by all the commentators; while the rest are passed over as being entirely Karmic. The introduction of stories has a two-fold advantage—one of illustration, and another of comparison. Stories serve as good illustrations for the

abstract philosophical truths which lie side by side with them. They also serve as a well-drawn contrast, to enunciate clearly the superiority of the philosophic over Karmic methods.

As has been remarked already, "Ānanda Laharī" is but an enlargement of the work called Subhagodaya by Gaudapâda who is the Guru of the author's Guru. That work gives only the main points without any of the characteristic admixture of illustrations, &c., above noticed.

Of all the commentaries on "Ānanda Laharī," Lakshmīdhara's seems to be the most recent; yet in spite of this, it is the most popular, and with reason too. Other commentaries advocate this or that aspect of the various philosophical schools; but Lakshmīdhara collates some of the views of others and records them side by side with his own. His commentary is in this way the most elaborate. He sides no party: his views are broad and liberal. All schools of philosophers are represented in his commentaries. Lakshmīdhara has also commented on many other works on Mantra-ṣâstra, and is consequently of much high repute. So his commentaries are as valuable to both "Ānanda Laharī" and "Saundarya Laharī" as Sâyana's are to the Vedas.

Lakshmīdhara seems to have been an inhabitant of Southern India; the observances and customs he describes all point to this conclusion; the illustration

he adduces smell invariably of the South, and even to this day his views are more followed in the South than in the North. He has also written an elaborate commentary on Gaudapâda's Subhagodaya. The references to that in the commentary to this work, and the commentator's apology here and there for repeating what he has written on the former occasion, lead to the inference that the author had for his life-work the commentary on the original book.

Achyutânanda's commentaries are in Bengali characters, and are followed as authority in Bengal even to this day. Various commentaries are followed in various places, but few have risen to be universally accepted.

There are only three or four works treating of *Prayoga* (application); I have had access to all of them. But here I have followed only one of them as being the most prominent and important. It comes from an ancient family in Conjeeveram. It contains 100 ṣlokas. The *yantras* (figures) for the Mantras contained in the ṣlokas, the different postures of the worshipper, and similar prescriptions are clearly described in it to the minutest detail.

There seems to be some mystical connection between each ṣloka and its Bîjâkshara. But it is not intelligible; nor has any of the Prayoga Kartas explained the same.

The following is a list of commentaries written

upon "Ānanda Laharī"; some of them include "Saundarya Laharî" also :—

1. "Manoramâ," a Commentary.

2. A Commentary by Appaya Dīkshita, (Tanjore palace library).

3. "Vishnupakshī" (Perhaps this may be the same as No. 14, given below).

4. By Kavirâjaṣarman,—about 3,000 granthas (Deccan College Library).

5. "Manjubhûshaní," by Krishnâchârya, the son of Vallabhâchârya—ṣlokas about 1,700. He says in his introduction that Ṣrī Ṣankarâchârya praised the *Brahma Ṣakti* called *Kuṇḍalinî* when he was meditating on the banks of the Ganges. He gives the purport of this work in his first ṣloka: "I praise constantly the Kuṇḍalinī, who creates innumerable worlds continuously, though she is like a film of lotus, and who resides at the root of the tree (Mûlâdhâra) to be roused and led (to Sahasrâra)". This is popular in the Bengal Presidency.

6. Another Commentary called "Saubhâgyavardhani" by Kaivalyâṣarma. The Adyar Library has a copy of it. This is popular throughout India, so we can get as many MSS. of the same as we require from different places. It contains about 2,000 granthas.

7. By Keṣavabhatta.

8. "Tatvadīpikâ," by Gangahari, a small commentary based on Tantraṣâstra.

9. By Gangâdhara.

10. By Gopīramanatarkapravachana,—granthas about 1,400 (seems to be of recent origin).

11. Gaurīkântasârvabhaumabhattâchârya,-granthas about 1,300 (of recent origin).

12. By Jagadīṣa.

13. By Jagannâtha Panchânana.

14. By Narasimha,—granthas 1,500. The great peculiarity of this commentary is, that it explains the text in two different ways, each ṣloka being applicable to Devî and Vishnu at the same time. Though some commentators have given different meanings to some of the verses, yet all of them apply to the different aspects of Devî alone and not to the different Devatâs.

15. "Bhâvârthadīpa" by Brahmânanda,—granthas about 1,700.

16. By Mallabhatta.

17. By Mahâdevavidyâvâgīṣa.

18. By Mâdhavavaidya [Deccan College Library].

19. By Râmachandra [Deccan College Library],—granthas about 3,000.

20. By Ramânandatīrtha.

21. Lakshmīdhara's,—is well-known to the public and needs no comment. This has been brought out excellently in Deva Nâgari type by the Mysore Government lately.

22. By Viṣvambhara.

23. By Ṣrīkanthabhatta.

24. By Râma Sûri.

25. By Dinḍima (Adyar Library.)

26. By Râmachandra Miṣra (Deccan College Library),— granthas about 1,000.

27. By Achyutânanda (printed in Bengali characters).

28. Sadâṣiva (Government Oriental Library, Madras).

29. Another nameless commentary. (Do).

30. By Ṣrīrangadâsa.

31. By Govinda Tarkavâgīṣa Bhattâchârya,—granthas 600. He seems to give the Yantra also for each verse. Further, he says that god Mahâdeva specially incarnated as Ṣankarâchârya to promulgate the science of Ṣrīvidyâ.

32. Sudhâvidyotini, by the son of Pravarasena. This commentator says that the author of this famous hymn was his father, Pravarasena, prince of the Dramiḍas. He tells us a story in connection with Pravarasena's birth which is very peculiar. As he was born in an inauspicious hour, Dramiḍa, the father of Pravarasena, in consultation with his wise minister by name Ṣuka, threw him out in the forest, lest he (father) should lose his kingdom............The child praised Devî by this hymn; and pleased with it, the Devî fostered and took care of him in the forest. The story ends by saying that the boy returned to his father's dominion and became king. By his com-

mand, his son, the present commentator wrote Sudhâvidyotinī after being fully initiated into this mystic Ṣâstra, Ṣrīvidyâ. The account, however, appears to be rather fantastic. This MS. I got from South Malabar with much difficulty. It gives the esoteric meaning of the verses in "Ānanda Laharî," and seems to be a valuable relic of occult literature.

33. The book of Yantras with Prayoga. This is very rare and important.

Besides the above commentaries, we do not know how many more commentaries there are upon this hymn.

ANANDA LAHARI.

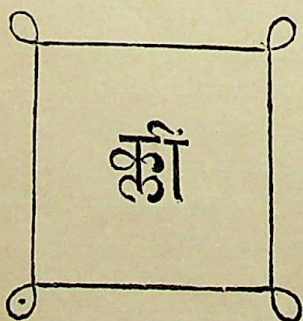
1. *Ṣiva is able to create only when he is united with Ṣakti; otherwise, the Deva cannot even move about. Therefore, is it possible for those who have not done good Karma either to worship or praise Thee that art worshipped even by Hari, Hara, Brahmà, and others?*

Lakshmîdhara.—The Absolute Brahman of itself cannot do anything. The creative potency is generated by its union with Ṣakti, which is the first stage in the order of evolution. We cannot speculate upon the Absolute. Even the first point of evolution is too high for mortals to contemplate upon. It is only those that have reached the condition of the higher order of Devas that can aim at it. Good and meritorious actions in this and or previous births give rise to a tendency in man to know and worship this Ṣakti. The tendency is not easily acquired.

The union of Ṣiva and Ṣakti is represented by a figure of nine angles—four for Ṣiva and five for Ṣakti. This figure signifies the origin of the universe.

According to Achyutânanda, Ṣakti signifies the three aspects of Force, *viz. Ichchâ* (desire), *Jnâna*

(consciousness), and *Kriyâ* (activity); Hari, Hara, and Brahmâ stand respectively for अ (*a*), उ (*u*) and म् (*m*), the three letters constituting the *Pranava*; and the other Devatâs referred to in the verse by the word "others," mean the other forms of sound, or Mantras. In other words, Ṣakti should be worshipped with (through) the Pranava, or with other Mantras.

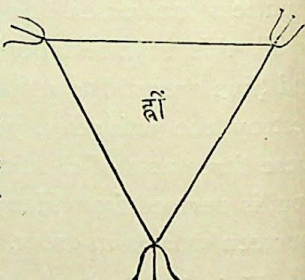
Prayoga (practical application).—क्लीं (*Klîm*) is the *Bîjâkshara* (key-note) of this verse. Inscribe the following *yantra* (figure) with the mystic syllable क्लीं on a gold plate; worship it in the prescribed form with the flowers and offerings, whose colors and other descriptions are particularized in the book on Prayoga; follow strictly the detailed instructions given therein regarding posture, direction of the face, incantation, &c.; continue this worship for twelve consecutive days, each day repeating this verse a thousand times; on performing the prescribed sacrificial ceremony (pouring ghee on fire) and feeding the fixed number of people on the twelfth day, at the close of the Japa, you complete this particular course. You have thus assimilated (I don't wish to say 'mastered') this Mantra (each verse stands in the place of a Mantra), by chanting which you will be blessed with all prosperity.

2. *With an infinitesimally small atom of the dust from Thy lotus feet, Brahmá has created this (vast) universe, which with great effort and in multifarious ways Vishnu sustains; while Siva bedaubs himself with it (dust) as holy ashes.*

L.—The whole manifested creation is but a transformation of the dust of Ṣakti's feet. There are countless universes. Ṣakti is the fundamental cause of all this manifestation. Though Brahmâ, Vishnu and Ṣiva are said to respectively create, preserve and destroy the universes, yet the functioning energy in these three acts of creation, preservation and destruction, is derived from Her (Ṣakti). Brahmâ creates the fourteen worlds in order.

Kaivalyânanda explains it thus:—The Deity which is spoken of as Para Brahman elsewhere, is here called Ṣakti. This verse describes the manifested stage when the Deity performs three different functions with the three *Guṇas*, Satvá, Rajas and Tamas.

Prayoga.—ह्रीं (*Hrîm*) is the Bijâkshara (lit. Root-letter) of this verse. The worship and the Japa are to be continued for 55 days in this case. Siddhi of this Mantra gains for the practitioner the power of controlling all (Prakriti—*viz.*, the three Guṇas). The worldly-minded apply this for their own selfish ends of exercising authority over others, wishing to lord

over them. Thus every Mantra is capable of being utilized either in the right way (as White Magic) or in the wrong selfish way (as Black Magic).

[Every Mantra (Verse) has a Bîjâkshara, a Yantra (angular figure), a course of worship of the Yantra and Japa of the Mantra, as described in the notes under verse 1. We shall therefore briefly state, under each of the following verses, the Bîjâkshara, the number of days the course lasts and the benefits to be derived by the practice, and also give the Yantra and leave the rest for the reader to understand].

3\. *To the ignorant, this dust (of Thy feet) is the city of the rising sun (to dispel) the darkness of their mind; to the knowing, it is the Chaitanya (spirit) flower overflowing with honey; to the needy, it is the Chintâmaṇi (the gem that yields all that is desired); and to those that are drowned in the ocean of births it is the tusk of Varâha.**

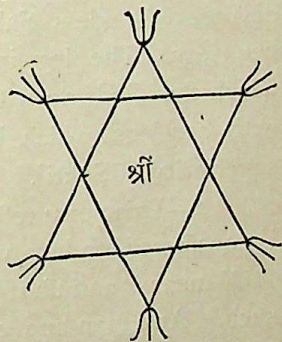
L.—The worship of Ṣakti dispels the ignorance of the devotee. If he understands the true nature of the Deity, it affords him infinite Bliss. All his desires

* An incarnation of Vishṇu.

will be fulfilled, and he will be enabled to cross the ocean of Samsàra (be freed from birth and death). Thus although different devotees may be satisfied in different ways by adopting different forms of worship, yet the Deity is all the same, ever one and unchanging.

A.—All the Mantras, from the Praṇava down to the commonplace prayer in the form of a Ṣloka, are dedicated to the worship of, or, apply to, Ṣakti.

K.—The four aspects of Ṣakti herein described are indicative of the four important ways of worship, and signify the four Vedas (Upanishads included).

Pra.—The Bîjâkshara of this verse is श्रीं (*Ṣrîm*. The Yantra must be worshipped for 54 days, and the Verse repeated two-thousand times a day. The devotee will be blessed with *Vidyâ*, knowledge (contained in the Vedas).

4. *While with their hands the hosts of Devas protect their devotees from fear and grant their desires, Thou, who hast proclaimed freedom from fear and fulfilment of desires, dost not do so. For, O protector of universes, Thou canst do the same nay, more, with thy feet alone.*

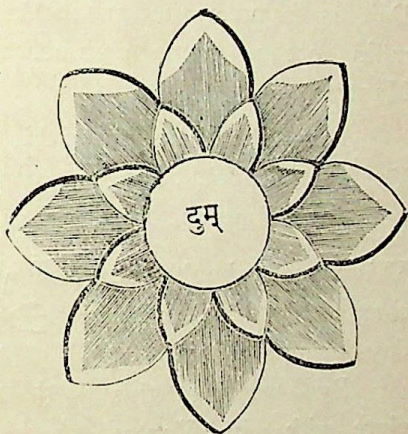
[To show the right palm to the supplicant in a

patronizing fashion indicates that the prayer of the entreater is heard and he is granted *Abhaya* (no fear); *i. e.*, henceforth he need not fear, or, be anxious about his grievances which the Lord, or, Deity, as the case may be, undertakes to redress. Hence the images of Gods in Hindu temples are seen with the right palm opened out to face the approaching devotee, while the left palm points to the feet (of the image.) This indicates that he who seeks refuge in the Deity will be protected. This verse states that while thus the Deities use their hands for protecting devotees, Goddess Ṣakti protects her devotees with her legs. The leg implies menial service. That which the Gods do with their hands, Ṣakti can do with her legs, which brings out forcibly the great superiority of Ṣakti].

A.—This verse refers to the *Bâlâ* Mantra, which is considered to be a very powerful one. The word *Bâlâ* means 'an infant girl.' Ṣakti is worshipped as such. Any man and every man cannot hope to be initiated into this Mantra. He will not be entrusted with it unless he is known to be a good and virtuous man.

Dinḍima, a commentator, states that some Devas are only capable of taking their devotees to the Svargic plane (Devachan), while some others can grant only Moksha—some can grant material prosperity, and others only spiritual advancement. But

Ṣakti is capable of granting both—enjoyment in this world as well as Moksha.

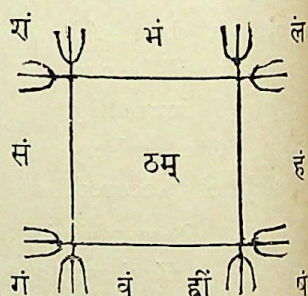
Pra.—The worship of the Yantra should be continued for 36 days, and this Verse repeated three-thousand times a day. All diseases will be cured, and immunity from the misery of sickness secured.

5. *By worshipping Thee, the comforter of devotees Hari was enabled to assume the form of a female and infuse germs of love even into the mind of Ṣiva, the conqueror of passions. It is by worshipping Thee that Manmatha (the god of love), with his subtle body visible only to Rati (his wife), is enabled to excite passions even in the minds of great sages.*

L.—This verse gives examples of some of the wonderful and otherwise impossible feats accomplished by the blessings of Ṣakti. Hari and Manmatha are mentioned as the Rishis (seers or discoverers) of certain Mantras occurring in the Rig Veda and Taittarîyâraṇyaka, respectively. The Purâṇas say that Vishṇu

assumed the form of Mohinî (the female bewitcher)—Mohinî Avatâra—to draw away the attention of the Daityas from the nectar obtained by churning the milky ocean. Some commentators give different Mantras.

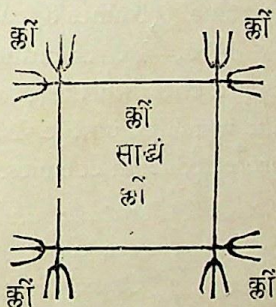
Pra.—The Bîjâkshara of this verse is ठ=ठम्(*Tham*). The Yantra should be engraved on a copper-plate, and worshipped for eight days.

This verse should be chanted 2000 times every day during the Pûjâ.

By wearing this plate with the Yantra engraved, on the head, one can prepossess all in one's favour and smite them with love for oneself.

6. *Blessed by the favor of a generous side-glance from Thine eyes, O daughter of the Himâlayas, the bodiless God of love with a bow of flowers, black beetles for the bow-string, the five flowers for arrows, Spring (time) for his mate and the South-wind for a war-chariot, conquers all the world.*

L.—This verse is a continuation of the second part of No. 5. Manmatha's *Ṣthûla* (physical) body was burnt down by Ṣiva. Hence he is called here 'bodiless.'

Though he has no tangible body to stand firm and though his war-implements and accessories are none of them strong and sharp, still he is able to conquer the whole world because you have favoured him. The five flowers used by Manmatha as arrows are the lotus, aṣoka, mango, mallikâ (Jessamine) and red lotus.

Pra.—This verse should be chanted 500 times a day for 21 days consecutively, during which time the Yantra engraved on a gold plate should be worshipped in the manner prescribed. By wearing this plate in the hand, procreative power will be generated in the wearer.

7. *May that figure of Thine be ever before my mind—that figure with the string of a noisy gird, with breasts like the skull of a young elephant, with a thin waist, with a face beautiful as the autumnal Full Moon and with the bow, arrows, noose and goad in the four hands—that figure which is an object of wonder even to Ṣiva.*

L.—The figure referred to in this verse is the Mûrti (form of the Deity) of Ṣakti, which the followers of the Samaya school use in worshipping Devi. This figure is seated in the Maṇipûra Chakra (*vide*

Introduction, *supra*), where it is worshipped. This is the eternal aspect of Ṣakti, and her manifestation in this form is considered far superior to all others.

D.—This is the special form adopted by Ṣiva in worshipping Ṣakti. For an explanation of the symbolical significance of the weapons mentioned here, see commentary on "Lalitâ Sahasranâma" (Names 8 to 11).

Pra.—By chanting this verse as prescribed in the Prayoga Ṣástra and worshipping the Yantra, one is protected from enemies.

8. *Fortunate are they, the few that worship Thee as a Being who by nature is Chit (Consciousness) and Ananda (Bliss), seated on the cushion of Paramaṣiva which is spread on the cot of Ṣiva in the house made of Chintámaṇi, situated in the garden of Nipa trees on the island of gems, surrounded by Kalpaka trees in the ocean of nectar.*

L.—This is the form of the figure of Ṣakti as contemplated in the Hriḍaya (heart) in which Nîpa and Kalpaka trees, &c., have their assigned places.

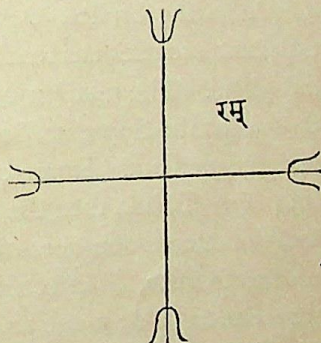
The Heart centre is called the Anāhata Chakra. It is midway between the three lower and the three higher psychic centres in man, and hence a critical point in the ascent of the disciple on the path of

spiritual glory. The commentaries give very elaborate descriptions of this centre].

A.—The five parts of the Praṇava, *viz.*, अ (*a*), ट (*u*), म् (*m*), *Nāda* (sound) and *Bindu* (......) are represented and described in this verse.

K.—It is the form of Sthûla contemplation of Ṣakti in the heart.

D.—The Ṣrîchakra is here referred to. The Chakra or figure contains forty-four angles. In worshipping this Yantra, 64 offerings are to be made.

Pra.—This verse is to be chanted for twelve days at 1000 times per diem. The practitioner will be freed from the bonds of Samsâra (birth and death).

9. *Having passed through all the Tatva centres, namely, the Bhûtatva in the Mûlâdhâra, the Aptatva in the Maṇipûra, Tejotatva in the Svâdhishthâna, the Vâyutatva in the Anâhata, the Ākâṣatatva, in the Viṣuddhi, and the Mind tatva in the middle of the eye-brows, Thou art playing now with Thy lord in a secluded place in the Sahaṣrâra.*

L.—The word *Tatva* means 'principle' or 'essence.' The Tatva centres referred to are the six

Chakras or psychic centres in the body of man, which are here mentioned in the following order:—(1) Mûlâdhâra, (2) Maṇipûra, (3) Svádhishthâna, (4) Anàhata, (5) Viṣuddhi and (6) Ājnâ. These centres represent the cosmic elements of Earth, Water, Fire, Air, Ether, and the Mind respectively. The Mind Tatva includes the five organs of sense and the five of action.

This verse refers to the point where the Kuṇḍalinî, having broken through the six psychic (or Sûkshma) centres has reached the spiritual (or *Kāraṇa*) plane. The relation between Kuṇḍalinî and Sadāṣiva (or the Supreme Essence) just before they are interblended and become one is described as a beautiful play. This is then the highest point up to which individual consciousness can be retained. When the union of the two is effected, it is called Parabrahman where there is only one and no second. The body of Kuṇḍalinî force consists of eight *Angas* (or parts), *viz.*, the six psychic centres, Ṣakti, and Sadāṣiva (her Lord).

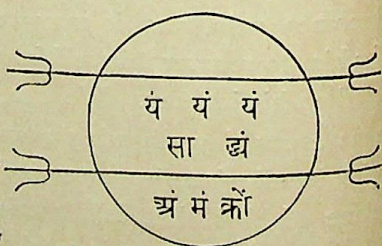
[The six centres and Sahasrâṛa constitute the seven planes of existence, called *Lokas* in Sanskrit literature. These are, of course, not physical planes and should not be confounded as layers placed one above the other. The subject of a right understanding of these planes forms a special study, but we shall here content ourselves with the statement that these

planes are so graduated as to lead to the highest spiritual plane step by step. The highest or Sahasrâra typifies the spiritual plane and is the permanent abode, or, we shall say, the goal to which we have to lead the Kuṇḍalinî–the place where we should centre all our energies. The first six centres are only temporary stages where the Kuṇḍalinî rests for a time to make itself the master, rather, mistress of the situation, *i.e.*, the corresponding plane. These lower stages being more or less psychical are very enticing and try to allure the aspirant to stay away permanently in their respective spheres to enjoy the transient but most attractive, luxurious happiness afforded by them. They deter the aspirant from continuing his journey on the Path. If he yields to these temptations and forgets the nature of his original goal in the illusory pleasures of the psychic world, his attempt for the time being becomes vain, and it may take a long, long time for him to recover himself from the illusion and proceed on his journey. We can meet with several persons every day elbowing us in the streets or bazaars who in all sincerity attempted to reach the highest plane of bliss, but fell victims on the way to the illusions of the psychic world and stopped at one or the other of the six Chakras. They are of varying degrees of attainment and are seen to possess some power which is not found even in the best intellectual of the ordinary run of mankind. That this school of

practical psychology was working very well in India at one time is evident from these living instances (not to speak of the numberless treatises on the subject) of men roaming about in all parts of the country].

D.—The worship enjoined in this verse is called *Antaryāga* (inner worship). This is called the esoteric or secret form of worship as contrasted with the exoteric or physical (outside) worship of images and symbols.

K.—Passing through all the Tatva centres: by passing through each centre or Chakra, the practitioner gains control over the Tatva or element denoted by that centre. For instance, he that has crossed the Mûlâdhâra Chakra has control over the element Earth. Henceforth Earth or gross physical matter offers no impediment to him and it yields to his will.

Pra.—The Yantra given below should be engraved on a gold plate, and besmeared with civet. It should be worshipped for 45 days, each day repeating this verse a thousand times. The practitioner gains mastery over all the five Elements.

10. *Bedewing the whole of my body with the nectar flowing in continual drops from thy feet (in Sahasrāra) and returning to thy own place*

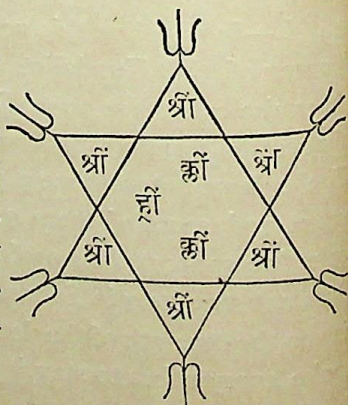
through Chandra Nadi, now again dost thou sleep in the whole of Kulakuṇḍa, forming thy body like that of a coiled serpent.

[The 'Chandra Nādi' referred to is Idā. 'Kulakuṇḍa' is the root of the Sushumnā Nādi. Some commentators place the Kulakuṇḍa at the Mūlādhāra and some others at the Svādhishthāna Chakra. The name of the second Chakra, *i. e.*, 'Svādhishthāna' means 'own abode' of the Kuṇḍalinī, or the place where the Ṣakti resides under ordinary circumstances. But so long as the text refers to the sleeping posture of the Ṣakti, we have to make out that Kulakuṇḍa is at Mūlādhāra where we found the Ṣaktî sleeping originally and from which place we roused and led her up through the other centres. Why should we theorize upon this question? Let us leave it to the devout practitioner who can identify the exact position].

L.—In one line this verse runs over the return journey of the Kuṇḍalinì from Sahasrāra, which is otherwise called the upper Ṣrīchakra—the remaining six centres forming the lower Ṣrīchakra or hexagon. The commentators have a good deal to say on this verse, and some of them quote the "Taittarīyāraṇyaka" to support their profuse notes. The Kuṇḍalinī does not stay long in Sahasrāra, the duration depending on the strength of the devotee's practice. He must make every effort to stay it there as long as possible.

A.—The Kuṇḍalinī Ṣakti manifests itself in four different colors—*Ṣukla* (white), *Rakta* (red), *Miṣra* (mixed) and *Nīrvarṇa* (colorless), corresponding to the Guṇas—*Satva*, *Rājas* and *Tamas*, and *Nirguṇa* (colorless or devoid of Guṇa). Sound is heard, or rather, vibration is felt at the heart (Anāhatachakra); the color seen here concomitant with sound is 'mixed.' In the Ājnāchakra are displayed the 'red' and 'white' lights (colors). The light seen at the Sahasrāra is colorless.

D.—The practice of Yoga commences with the attempt at awakening the sleeping Kuṇḍalinī at Mūlādhāra. Union of this Ṣakti with Sadāṣiva at Sahasrāra implies success in Yoga, and that is the way to Mukti (or liberation).

Pra.—The following Yantra drawn on a gold plate should be worshipped for six days and this verse recited 1000 times every day. The gold plate should be suspended with a red silk cord. Purification of the body and good formation thereof to suit higher developments, will result.

11. *Thy abode of nine angles—four of Ṣiva and five of Ṣakti—together with eight petals, sixteen leaves, three roundings and three walls, enlarges itself into one of forty-four angles!*

L.—These nine angles by their action and interaction form the immediate cause for the manifestation of the universe. The formation of the Ṣrīchakra is here described. In "Kāmika," a Mantra Ṣastra, the human body is taken to be the Ṣrīchakra, and correspondences given as below:—

MICROCOSM.

Five Ṣakti angles.	*Four Siva Angles.*
1. *Tvak*...Skin.	6. *Majjā*...Marrow.
2. *Asrik*...Blood.	7. *Ṣukla*...Semen.
3. *Māmsa*...Flesh.	8. *Prāṇa*..Vital energy.
4. *Mēdhas*...Lymph.	9. *Jīva*...Soul.
5. *Asthi*...Bone.	

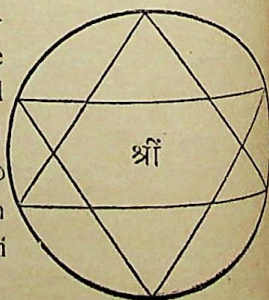
MICROCOSM.

Ṣakti's angles.	*Sivā's angles.*
Five Bhūtas, five Tanmātrās, five jnānendriyas, five karmendriyas, and five Prānas.	Māyā, Ṣuddhavidyā, Maheṣvara and Sādāṣiva.

In giving these correspondences some mention 51 Tatvas, some others 94, while yet some others hold the other Tatvas are all included under the 25 which they calculate. The commentaries contain instruc-

tions as to how to engrave the Ṣrîchakra, and quote vedic authority to support their statements. There are three ways of designing Ṣrîchakra—Meru, Kailâsa and Bhû. Each of these designs varies from the other in the arrangement of the houses of deities and has a distinct form of worship. The identification with the sixteen nityâ deities forms Meru ; with eight Mâtrikā deities, Kailâsa; and with eight Vaṣini deities, Bhû. "Taittarîyâraṇyaka" states that the Rishis named 'Priṣnis' were worshipping the Ṣrîchakra and they attained success in the Yogic practice of leading the Kuṇḍalinî to Sahasrâra. As to the number of angles in a full-blown Ṣrîchakra, there is some difference of opinion. Some say that it must have 44, and others 43 angles.

A. D. & K.—The worship indicated by this verse is *Bahiryāga* (outer worship). "Devî-upanishad" supports this verse. These commentators recognise only 43 Koṇas (angles).

Pra.—(*Ṣrim*) श्रीं is the Bîjâkshara of the verse. The Yantra is to be drawn on a gold plate and worshipped for 81 days, repeating this verse 1000 times a day. By an application of this Siddhi, even barren women will bear issues.

12. *Even Brahmâ and the best of poets, O Daughter of the Himâlaya, have been with all their efforts unable to find a match for Thy beauty. Charmed by the splendour of Thy beauty, the Deva women are anxious to gain Sâyujya with Ṣiva. Indeed it is difficult to be attained even by Tapas (and similar methods).*

[In the eleventh verse the Ṣrîchakra was described. Now the Presiding Deity of Ṣrîchakra is referred to. That is the Deity to whom this Ānanda Laharî is addressed—the Omnipotent Principle which is the first cause—which is reached only by uniting Ṣakti with Sadâṣiva in the Sahasrâra. The merger of the two is called the Sâyujya state. The Deva women, anxious to get at the transcendental beauty of the Presiding Deity, try to gain the preliminary and essential stage of merging themselves into Sadâṣiva in the Sahasrâra. This union cannot be effected by Tapas or similar means ; the only way is to lead the Kuṇḍalinî step by step to Sahasrâra by the Mantric process.]

Pra.—(*Saum*) is the Bîjàkshara. The Yantra should be worshipped for 45 days repeating this verse 1000 times daily. During the worship the devotee must have a vessel full of water before him, the contents of which he has to drink off at the close of the Pūjâ. The devotee will be blessed with electric eloquence and become a good poet.

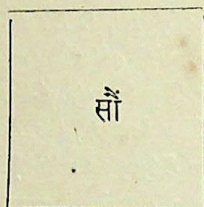



Fig. 12.

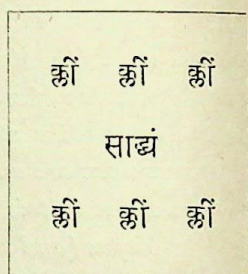



Fig. 13.

14.* *Thy lotus feet are far above the fifty-six rays of the Bhûtatva, the fifty-two of the Ap-tatva, the sixty-two of the Agni-tatva, the fifty-four of the Vāyu-tatva, the seventy-two of the Ākâṣa-tatva, and the sixty-four of the Mano-tatva in the middle of the eye-brow.*

L.—The position of the Deity in the Sahasrâra is here described. She is above all the Tatvas. Every one of the six centres represents a Tatva. Every Tatva has a definite number of rays. The six centres or Chakras are divided into three groups. Each of these groups has a knot or apex where converge the Chakras that constitute that group. The names of the groups are derived from those of the Presiding Deities. The following table clearly puts the above :

* Verse 13 treats of *Mâdana prayoga* (application to the attainment of the third Purushārtha or aim of life, *viz.*, Kāma—satisfaction of desires and passions). Most of the commentators have left it untouched, and we follow them in omitting to render the verse into English here.

No.	Name of Chakra.	Name of Tatva.	No. of Rays of Tatva.	Name of group.	Name of converging point.	Remarks.
1	Mûlâdhāra.	Bhû.	56	Agnikhanḍa.	Rudragrandhi.	In Sahasrāra the rays are numberless, eternal and unlimited by space. There is another Chandra here whose rays are countless and ever shining.
2	Svādhishthāna.	Agni.	62			
3	Mani pûra.	Ap	52	Sûrya.	Vishnugrandhi.	
4	Anāhata.	Vāyu	54			
5	Visuddhi.	Ākāṣa.	72	Chandra.	Brahmagrandhi.	
6	Ājñā.	Manaṣ.	64			
			360			

Lakshmîdhara quotes the Taittarîyâraṇyaka in support of his commentary, from which we have taken the notes above given. The extracts which he makes from "Bhairava Yâmala" are very valuable. In discoursing about Chandra, Ṣiva addresses (verses 1 to 17, *Chandrajnâna vidyâ prakarana*) Pârvatî, his consort, thus :—

"Welcome, O beauty of the three worlds, welcome is thy question. This knowledge (contents of the present discourse) is the secret of secrets, and I have not imparted it to any one till now. (But I shall now tell thee the grand secret. Listen thou with attention) :

Ṣrîchakra (in the Sahasrâra) is the form of Parâṣakti. In the middle of this Chakra is a place called

Baindava, where She, who is above all Tatvas, rests united with Her lord Sadāṣiva. Oh Supreme one! the whole cosmos is a Ṣrîchakra formed of the twenty-five Tatvas—5 elements + 5 Tanmâtrâs + 10 Indriyas + Mind + Mâyā Ṣuddhavidyâ, Maheṣa and Sadâṣiva. Just as it is in Sahasrâra, so cosmically also, Baindava is above all Tatvas. Devî the cause of the creation, protection and destruction of the universe, rests there always united with Sadâṣiva who as well is above all Tatvas and ever-shining. Uncountable are the rays that issue forth from Her body; O good one, they emanate in thousands, lacs, nay crores. But for this light there will be no light at all in the universe...... ......360 of these rays illumine the world in the form of Fire, Sun and Moon. These 360 rays are made up as follows.—Agni (Fire) 118, Sun 106, Moon 136.* O Ṣānkarī! These three luminaries enlighten the macrocosm as well as the microcosm, and give rise to the calculation of time—the Suṅ for the day, the Moon for the night, Agni (Fire) occupying a mean position between the two.

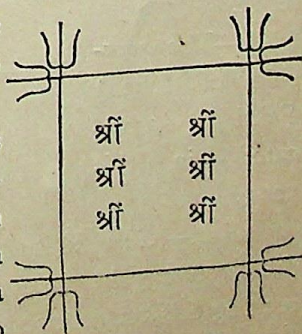
Hence they constitute (or, are called) Kâla (time), and the 360 days (rays) make a year. The Veda says: 'The year itself is a form of the Lord. The lord of time, the maker of the world first created Marīchi (rays) &c., the Munis, the protectors of the

* In Yoga and Mantra Ṣastras, the Moon is assigned a higher position than the Sun.

world. Everything has come to exist by the command of Paramesvarî."

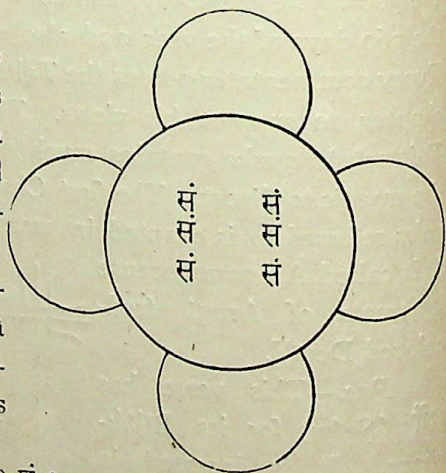
Diṇḍima takes a quite different view of this verse. He interprets it as meaning that having already described the Antaryâga (inner worship) the author recommends here the worship of the Āvaraṇa Devatâs, *i. e.*, Deities residing in each of the Chakras or centres, without propitiating whom it is impossible for the practitioner to lead the Kuṇḍalinî through these Chakras. He enumerates all the 360 deities and describes the mode of worshipping each of them.

[There are other commentators who understand the 360 rays esoterically, and connect the same with the 360 days of the year and also with human body. Every commentator quotes the Taittarīyâraṇyaka, 1st chapter, to support his views. Thus it seems that Taittarīyâraṇyaka contains much esoteric matter for the mystic to digest. The first Chapter of the Âraṇyaka referred to is chanted in worshipping the Sun. It is called Āruṇam because it treats of Aruṇâ (red-colored Devī)].

Pra.—This verse has श्रीं (*Ṣrîm*) for its Bījâkshara. It is inserted in six places in the Yantra which must be drawn on a gold plate. The worship

continues for 45 days, and this verse is repeated 1,000 times every day. This is a safeguard against famines, plagues and pestilences.

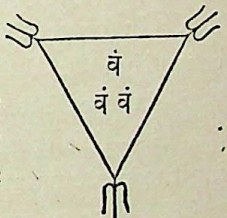
15. *O Thou that art pure as the autumnal moon, adorned with the crescent on the head, blessing with (one of) thy hands, protecting (thy devotees with the second) from fear, (holding) a crystal vessel (in the third) and a book (in the fourth)! If Thou art worshipped but once, ah how does it place the worshipper in the presence of the great (souls) with words sweet as honey, milk or grapes!*

This and the two succeeding verses are for the *Sârasvata prayoga*, a worship which enables one to become a great poet and attain all knowledge.

A.—The worship of Ichchâ Ṣakti is advocated in this verse.

Pra.—(*Sam*) सं is the Bījâkshara. The Yantra is drawn on a gold plate and worshipped for 45 days, reciting this verse 1,000 times a day.

16. *Thou that shinest like the sheen of the morning sun in the lotus-like minds of poets; Thou that art of a like color (as that of the morning sun) art worshipped by some who are thus enabled to please learned assemblies with their sweet words of erotic poetry.*

See note on verse 15, *supra*.

Pra.—(*Vam*) वं is the Bîjâkshara of this verse. The Yantra has to be drawn on a gold plate and worshipped for 35 days, repeating this verse a thousand times every day. The devotee will be blessed with Vedic knowledge.

17. *One who worships Thee as seated in the midst of the Vaşinī and other beings who shine with the brilliance of a well-cut moon-stone and who have the power of bestowing the gift of good speech, is sure to become an author of works whose diction shall be that of great poets, and style as sweet as the smell of the lotus-like face of Sarasvatī.*

L.—Vaşinīs are eight in number :—

1. Vâsinî, 2. Kâmeşvarî, 3. Modinî, 4. Vimalâ, 5. Aruṇâ, 6. Jayīnī, 7. Sarveşvarî, and 8. Kâlî or, Kaulinî. These are respectively the Presiding Deities of the following eight groups of letters: 1. अ to अः—16 letters, 2. क to ङ— 5 letters, 3. च to ञ—5 letters, 4. ट to ण—5 letters, 5. त to न—5 letters, 6. प to म—

5 letters, 7. प to व—4 letters, 8.—श to क्ष or ळ—5 letters.

'Other beings' refer to the twelve Yoginīs, who are 1. Vidyâyoginī, 2. Rechikâ, 3. Mochikâ, 4. Amritâ, 5. Dīpikâ, 6. Jnânâ, 7. Āpyâyanī, 8. Vyâpinī, 9. Medhâ, 10. Vyomarûpâ, 11. Siddhirûpâ, and 12. Lakshmīyoginī.

These twenty deities (8 Vaṣinīs and 12 Yoginīs) are to be worshipped in Manipûra and Anâhata centres. In respect of this, the commentator quotes a verse from the Taittarīyâraṇyaka, and gives a description of these deities, their respective colors, places, &c.

A.—This commentator interprets it as prescribing the contemplation of Jnâna Ṣakti.

This verse has ऐं (*Aim*) for its Bîjâkshara. The Yantra should be drawn on a gold plate and worshipped for 45 days, repeating this verse 1,000 times a day. This practice leads to a knowledge of all the Ṣâstras.

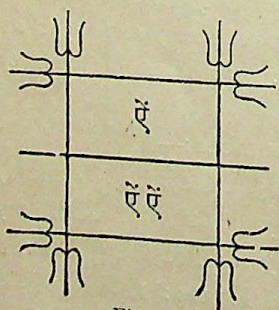



Fig. 17.

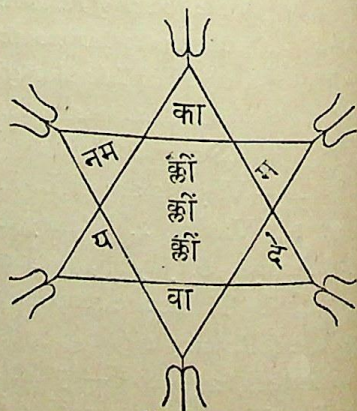
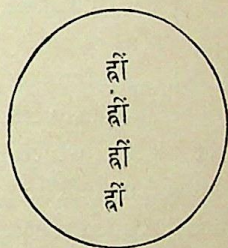



Fig. 18.

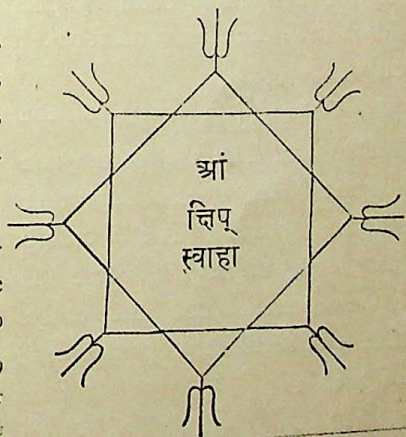
20.* *He who contemplates Thee in his heart as an idol made of the cool moon-stone with nectar flowing from Thy several organs, is, like the lord of birds (Garuḍa), enabled to overpower the pride of serpents by a mere look of his, and to cure fevers by his Amrita Nâdī.*

'Amrita Nâḍī' means nectar nerve. Successful yogins are said to enjoy the ambrosia which oozes out of this nerve and keeps them well satisfied and without hunger.

ह्लीं
ह्लीं
ह्लीं
ह्लीं

Yantra for verse 19.

This verse refers to the *Gâruḍa prayoga.* The chanting of this is an effectual antidote to all kinds of poisons.

Dinḍima says that the Devī's manifestation as Amriteṣvarī is described here.

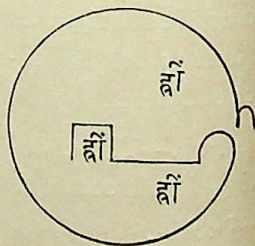
Pra.—The chanting should continue for 45 days, at 2,000

* Verses 18 and 19 are omitted as they refer to Madana Prayogas (*vide* verse 13). Most of the commentators have left these verses unnoticed. Dinḍima says that these verses treat of the third Purushârtha, *viz.,* Kāma.

times a day. The Siddha in this respect enjoys perfect immunity from the effects of poison.

21. *Sages with minds free from impurity and illusion enjoy beatitude as they see, in the pericarp of the Sahasrâra which is above the six lotus-like Chakras, Thy eternal Kalâ (Sâdâkhya), formed of the essence of the sun, moon and Agni, flashing like a streak of lightning.*

L.—This verse formulates the pure Svarūpa contemplation, which is attainable only by great and advanced men. The forms of worship hitherto described are intended for people of lower capacities.

A & D. Having described in the previous verses the Sthūla form of contemplation in its various aspects for the benefit of ordinary persons, the author here deals with the Sūkshma form. This Dhyāna is suited only for sages.

Pra.— ह्रीं (*Hrīm*) is the Bījākshara. The Yantra may be engraved on a gold or any other suitable plate. The worship lasts for 45 days. This verse has to be repeated 1,000 times daily. Every one will be prepossessed in favor of the worshipper.

22. *The devotee wishing to address Thee "O Bhavâni! Be pleased to cast a compassionate glance on me Thy poor servant," begins by say-*

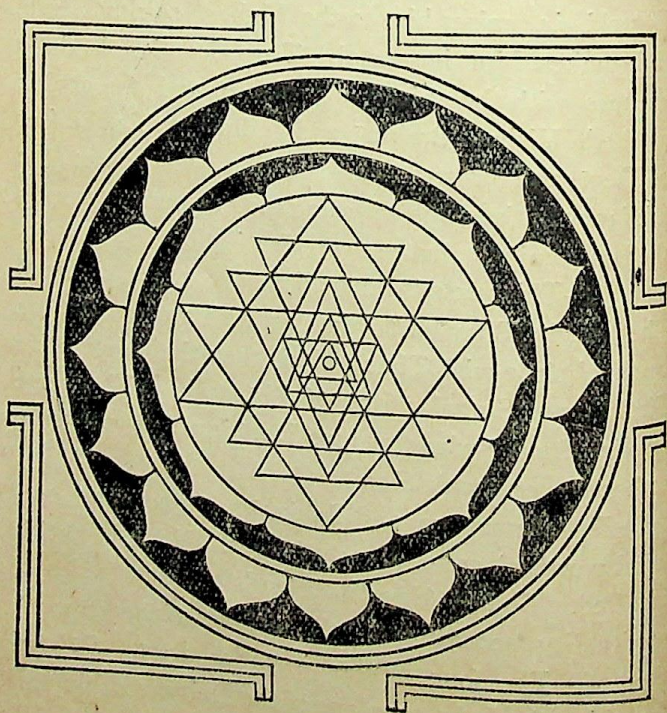
ing "O Bhavānī!" And at once, even before he finishes the sentence, Thou bestowest Sâyujya on him—the Sâyujya which is illumined by the crowns of Vishnu, Brahmâ and Indra.

[Bhavânī is the consort of Ṣiva. When the devotee with a pure heart and austere pi begins to pray to Devī for her blessings, She at once c descends to recognize the piety and sincere devotion of the man and takes him up to Sâyujya—the state of being one with Herself, *i.e.*, raises him to the highest spiritual level and makes him immortal. True devotion leads to oneness with the object of worship, and the goal is reached. Vishnu, Brahmā and Indra worship the feet of Devī and prostrate at Her lotus-feet, when the brilliancy of the gems adorning their respective crowns sheds a luminous lustre over Her feet].

L.—This verse is devoted to the praise of Devī. The word "Bhavānî" taken as verb means 'let me become' (one with Thee). It is then the Imperative First Person Singular form of *Bhū*, to be. The verse implies that he who worships Devī in this way is sure to become one with Her.

D.—Antaryāga and Bahiryāga (inner and outward worship) were hitherto taught. Now Bhakti is instilled. Bhakti (devotion) leads to four grades of spirituality according to the degree of the strength thereof. The four grades in order are I. *Sālokya* (reaching the Loka or plane of the Deity worshipped)

2. *Sâmīpya* (nearing the Deity or staying in the presence or vicinity of the Deity), 3. *Sārūpya* (attaining the form or quality of the Deity), and 4. *Sāyujya* (becoming one with, or merging into, the Deity). This commentator describes also the nature and degree of devotion to be practised for attaining these four states respectively.

K.—Of the several names of Devī, the name Bhavânî is very important, and the very utterance of it

attracts Her attention. She is at once very much pleased.

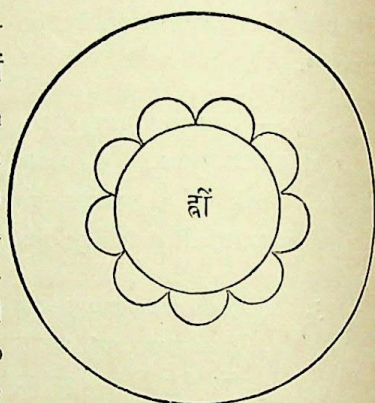
Pra.—The devotee should chant this verse for 45 days at 1,000 times a day and worship the Ṣrīchakra, on the bank of a sacred river or other holy place. He will attain all worldly desires.

23. *I doubt if, having occupied the left half of Ṣiva, Thou hast not encroached upon his other half also, for Thou hast not only the color of the dawn, the three eyes and the head ornament of the crescent, but also the breasts.*

[It is well known that Umâ occupies the left half of the body of Ṣiva, who is hence called *Ardhanârīsvara.* Now the reason for doubting whether she has occupied the whole body of Ṣiva is that She possesses the color of the dawn, the three eyes and the crescent on the head, all of which are the characteristic marks of Ṣiva. Besides, She has two breasts which cannot be the case if She was occupying only half the body. Half the body necessarily indicates only one breast].

L.—This verse voices the doctrine of a school of devotees known as *Uttara Kaulas,* who hold that "There is no Ṣiva Tatva without, or distinct from, Ṣakti Tatva."

A. & D.—The union of Ṣiva and Ṣakti is described here.

Pra.—The Bījâkshara for this verse is ह्रीं (*Hrīm*), which is known in the Mantra Ṣastra as possessing much potentiality. The Yantra should be worshipped for thirty days, and the verse repeated 1,000 times daily. It will cure all diseases and relieve one from debts. Cases of possession by devils, astral entities and elementaries can also be successfully treated.

24. *Brahmâ creates the universe, Vishnu protects it and Rudra destroys it. Īṣa annihilates all these three as well as himself. And finally, under Thy orders indicated by the movement of Thy creeper-like brows, Sadâṣiva approves of the same.*

[The three beings annihilated by Īṣa are Brahmā, Vishṇu and Rudra. Īṣa is the collective form of the three energies referred to as Brahmā, Vishṇu and Rudra. These disappear at the end of the Manvantara. When these individual energies merge into the higher Tatva during Pralaya, or in the course of involution, their collective form which is named Īṣa can have no independent existence. Hence the statement that Īṣa annihilates himself, *i. e.*, his own body.

There remains Sadāṣiva who is the unconcerned witness of all that goes on in the planes below. His passive attitude implies his sanction of the course of involution. He, as it were, approves of the actions of the lower powers who carry out the work of, or, rather. obey the laws of, involution. Sadāṣiva stands above all, changeless and eternal. According to verse 23, there can be no Ṣiva Tatva without Ṣakti Tatva. So the presence of Ṣakti is implied].

L.—The twenty-fifth Tatva, or Devi's husband, is imperishable and eternal. Hence Devī has an eternal existence in conjunction with her lord Sadāṣiva. The union of Devī and Sadāṣiva is eternal.

न	शि	य	मः	वा
य	म	वा	न	शि
वा	न	शि	य	म
शि	य	म	वा	न
म	वा	न	शि	य

Pra.—The Ṣiva yantra is drawn on a gold plate and worshipped for thirty days. The verse should be chanted 1,000 times daily. Bhūtas, Pretas and other evil entities are driven away by this practice.

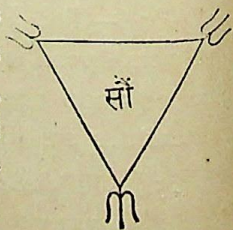
25. *Well have the three Devas born of the three Guṇas worshipped Thy feet, for they are privileged to be always near Thy seat of gems with upraised hands joined in worshipping Thee.*

[The three Devas are Vishṇu, Brahmā and Rudra and the three Guṇas of which they are respectively born are Satva, Rajas and Tamas. Even in our temples when we approach the idols we join our hands and raise them overhead in token of worshipping the deity, at the same time uttering some prayer of the several names of the deity. It is usually done at the first sight of the idol and when camphor-light is offered].

L.—Even Vishṇu, Brahmā and Rudra owe their greatness to the assiduous worship of Devī which they perform.

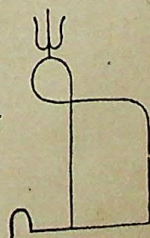
D.—Generally a person worshipping a particular deity can expect to obtain the favor of that deity alone and not that of others. But the worship of Devī, the supreme deity, amounts to the worship of all the several Devas that lie in wait at Her feet, and therefore a person worshipping Devī is viewed with favor by all in the divine world.

सौं. (*Saum*) is the Bījākshara of this verse. The Yantra, written on a gold plate, is worshiped for 45 days, and this verse is chanted 1,000 times a day. The highest place of honor and dignity in the world is secured by this practice.

सौं

26. *Brahmā meets with death, Hari retires, the Lord of death is destroyed, the Lord of wealth perishes*

and the life-time of the Indras fades away. In such a Mahāpralaya thy husband alone exists.

[Brahmā who represents the procreative energy in the universe ceases to exist when the activity of the Manvantara is over and Pralaya begins. When there is no activity, there is no need for a sustaining force, and so Vishṇu (*Hari*) retires into passivity. The epithet 'Lord of Death' refers to Rudra; see note on verse 24, *supra*. Kubera is called the Lord of Wealth. Indras are fourteen in number. Indra is the lord of the Svargic plane or Devachan as it is otherwise called in current theosophic literature. It is well known that Svargic enjoyment is only transitory and lasts as long as one's good Karma will permit. Mahāpralaya is the great deluge—the period of passivity that follows a Manvantara or activity. In this Pralaya, only the supreme Being subsists, all the rest having each merged into the higher Tatva preceding. Everything perishes except Ṣiva-Ṣakti, the union of Ṣiva and Ṣakti.]

Pra.—This verse should be repeated 1,000 times a day and the Yantra, drawn on a gold plate, worshipped for six days The practitioner will be enabled to conquer all his foes.

27. *May Thou be pleased to accept my prattlings as Japa, and construe my movements as*

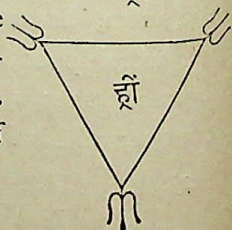
Mudrâs. Let my ramblings be Pradakshina, and what all I eat and drink be offerings to Thee; my reclining be prostration to Thee, and all enjoyments not for me but for Thee. Thus let all actions of mine go to constitute Thy worship.

[*Pradakshina* is going round the deity. It forms part of the worship. Compare the following addressed to Ṣiva :— "Thou art my Atma or Self, Pārvati is Buddhi, Prāṇas are the attendants, and my body is Thy dwelling place. My wanderings are Pradakshina to Thee, whatever I enjoy is worship to Thee, and whatever I speak is singing Thy praise. Thus whatever actions I do, all of them constitute worship of Thee."]

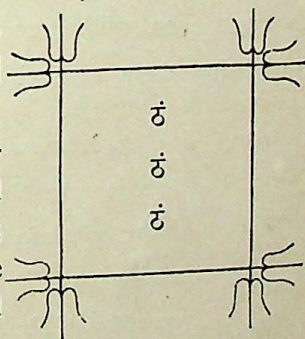
L.—This is the state in which the worshippers are in the Sahasrāra. These are Jīvanmuktas or Liberated Souls. A very close description of their state is given here.

A. says that this is the essence of the practice of Jnāna-yoga.

Pra.—The Yantra with the Bījākshara ह्रीं (*Hrim*) should be written on a gold plate and worshipped for 45 days, repeating this verse 1,000 times each day. It will lead to the attainment of Ātmajnāna (knowledge of self).

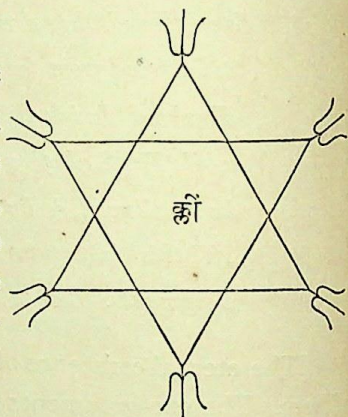
ह्रीं

28. *Even though they drank of the nectar with a view to be freed from fear, old age and death, still Brahmâ, Indra and other Devas have to perish, while Thy Sadâṣiva notwithstanding the poison he swallowed, is imperishable and has no end. All this is due to the greatness of Thy ear-ornaments.*

[The eternal existence of Sadāṣiva is again spoken of here. The ear-ornaments are signs of married life.]

Pra.—This verse should be repeated 1000 times daily and the Yantra, on a gold plate, worshipped for 45 days. The devotee will be saved from untimely and unnatural death.

29. *Thy attendants order Brahmā, Vishnu and Indra to doff their head-ornaments (when they approach Thee), but greet Sadâṣiva with well chosen words when he suddenly makes his appearance while they (Brahmà and others) prostrate before Thee.*

[The superiority of Sâdaṣiva to the three deities

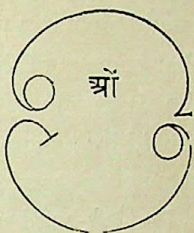
is set forth in this verse.]

क्लीं (*Klīm*) is the Bījâkshara. If the Yantra written on a gold plate is worshipped for 45 days, chanting this verse 1,000 times a day, the devotee attains Siddhi or perfection. He will be enabled to tame even wild men and bring them to their senses.

30. *Is it to be wondered at, O Eternal One, if a person contemplating Thee as surrounded by the lustre of Animâ and the other seven devatâs, attains equality with Sadâṣiva? (No); for the great fire of Pralaya performs but the ceremony of illumination to him.*

'The other seven devatâs' are Laghimâ, Garimâ, Mahimâ, Prâpti, Prâkâmya, Īṣitva and Vaṣitva. These together with Animâ, the first, are the eight devatâs representing the eight Siddhis or psychical attainments.

Pra.—This verse is unique in having ओं (*Om*)

for its Bîjākshara. Gold plate should be used for the Yantra, and the worship continued for 45 days, repeating this verse 2,500 times daily. After the worship, the plate should be worn on the head. The practitioner will attain the Siddhis (eight), and be able to enter other bodies.

श्रों

31. *Ṣiva first promulgated the sixty-four Tantras, the treatises on various Siddhis. Then, it was on Thy compulsion that he composed and published Thy Tantras which are capable of granting all the Purushârthas.*

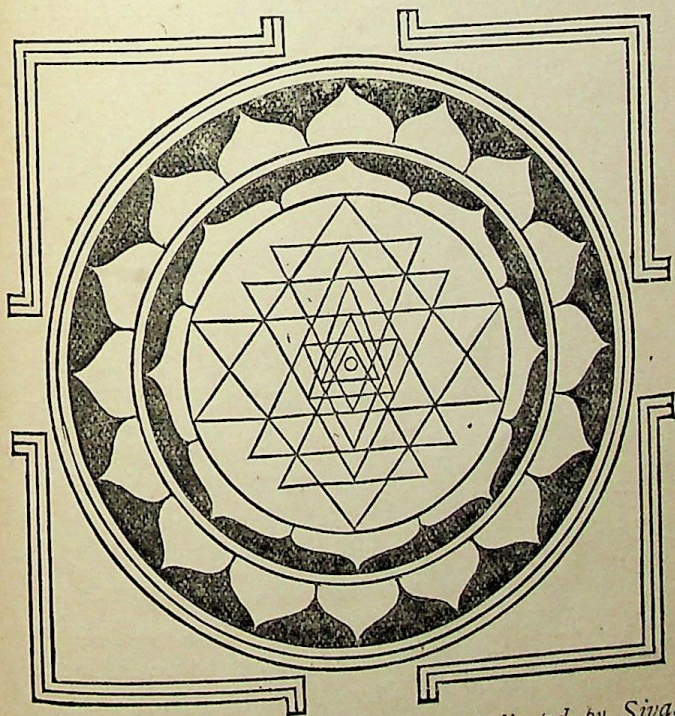
L.—'Paṣupati' is the name given to Ṣ'iva here. The word means 'the lord of Paṣus'=the Lord of the senses. The sixty-four Tantras are the Āgamas that treat of Black Magic. The commentator enumerates them with a short account of each.* He also explains why these Āgamas were propounded. It is said that they are intended for the benefit of various degrees of selfish people, for the attainment of various objects. The method of worship described in these works is to be followed only by Ṣūdras, Anulomas and Pratilomas (people of cross and mixed parentage.) The eight Āgamas (*vide* Introduction) are for the use of the twice-born classes. Ṣūdras accustomed to

* *Vide* the *Theosophist*, Vol. XIII, p. 363.

good habits can also follow them. It is condemnable that persons of the twice-born classes should take to the 64 Āgamas. Such of them as do follow these should be excommunicated. These 64 Āgamas and some portions of the Miṣra group are known as *Vāmāchāra* (left-hand method). The other sect is called the *Dakshinamārga* (right-hand method) and they follow the Ṣubhàgama Panchaka.* (Lakshmīdhara, the commentator whom we follow in this translation, belongs to this sect; his commentaries on this and other Mantra Ṣāstras are therefore based on the principles of the right-hand path). These are designed for Dvijās alone. Like the Vedas which are divided into Karma and Jnāna Kāndas, these works are also

* These five Āgamas, it seems to me, are not independent works like Purānas and other Āgamas: but these are the commentaries upon Vedas, I mean Samhitās and Āranyakas, explaining the passages esoterically as the great Sāyana did on Karma Mārga. As I said in one of my previous articles in *The Theosophist* the great works of 5 Rishis are very anterior to Sāyana's; for the latter quotes, in his Rig-veda and other commentaries where the occult meaning has to be explained, these Samhitās without mentioning the author's name. Now-a-days it is very difficult to get hold of any of these works. I found a small portion of Vasishta's commentary on Taittarīyāranyaka, in the Govt. Oriental Library, Madras. We do not know what valuable things these works contain. If we find any one of these ancient commentaries on Rigveda, which Veda, all the Oriental Scholars think, is the earliest prattling of the Āryas and upon which weak foundation alone all the historical houses were built by these so-called scholars, we can blow up these houses in a minute's notice.

divided into two classes, one of them imparting certain Vidyās for Jnānis and Sannyāsins, while the other is intended for the middle class of people.

Pra.—In the course of chanting this verse and worshipping Devī as directed in the Prayoga Ṣâstra, the practitioner has to hold in his hand the plate on which Ṣrīchakra is written. He will become the favorite of all, especially of kings.

32. *The letters (or Mantras) indicated by Ṣiva,*

Ṣakti, Kâma and Kshiti, by Ravi, Chandra, Smara, Hamsa, and Chakra, and by Parâ, Mâra, and Hari, when joined at the end of each Pâda with the particle ह्रीं *(Hrim) form, O divine mother, the limbs of certain aspects of Thine.*

L.—This is the key-stone of the whole *Samaya* form of worship. The Mantra itself cannot be given out publicly, but must in secrecy be passed from the spiritual preceptor to the pupil. The important Mantra *Shodaṣī* is indicated here by the presiding deities of the letters composing the Mantra. The 16th letter should be learnt only from the spiritual Guru, and therefore is not mentioned in the text. Some may doubt that the *Panchadaṣī Mantra* is mentioned in this ṣloka, and not the Shodaṣī, because we find only 15 letters in this Sloka. Such men do not understand the real truth of it: the last (16th) letter being kept in utmost secrecy, it is not described in this Sloka—not even indicated by its presiding deity. The Mantra contains 4 pādas or Parts, as Gāyatri; the 4th Pāda is to be practised by advanced men alone, as is the case with Gāyatrî. The Devatā described by the 4th Pāda is above all the Tatvas, inexplainable by speech and inconceivable even by mind. It is called Parā Ṣakti or Chaitanya. The other three Pādas indicate the following Devatâs and Tatvas;—Agni, Sûrya, and Chandra, and Kriyâ, Ichchâ and Jnâna

Ṣaktis, Jāgrat, Svapna, and Sushupti stages, corresponding to Viṣva, Taijasa, and Prâjna, and to Tamas, Rajas, and Satva Gunas, respectively.*

Taittarīyāranyaka describes (Book I. II, 6 and 7) how the Rishi, the founder of this Mantra, got hold of this Panchadaṣî † and what method he adopted in worshipping the Devatâ :—

(There is one) Vaideha, the son of Niruriti.

Com.—Niruriti means Lakshmī; the son of Lakshmī is Manmatha. Sâyana says that Niruriti= Mâyâ; Vaideha=the reflection of Chidâtman, Brahman.

He is in the form of Chaitanya (itself) and without mind.

Com.—Being incorporeal, he has neither mind nor other senses; and he is omnipresent.

He got the jewel.

Com.—That Manmatha first saw the jewel ‡ of all the Mantras, *viz.*, Panchadaṣī.

* Ṣrī Ṣankarāchārya, the author of this work, has written upon this Mantra a separate commentary by name Panchadaṣibhāshya, and we can get as many copies of it as we require from different places in Southern India.

† If we omit the last (16th) letter the Mantra becomes Panchadaṣī. So there is no material difference between Panchadaṣī and Shodaṣī.

‡ Each Mantra has its own Rishi such as Ṣiva, Vishṇu and others. This Mantra too has a Rishi by name Vaideha, that is, 'bodiless,' which means that this Mantra should be used by those alone who have relinquished this world and become *Vaidehas* or liberated ones.

That (Rishi) worshipped (this Mantra) without fingers.

Com.---Though the seer of this Mantra is bodiless, yet he received the jewel with his hands, with veneration.

Next (The Rishi) though neckless, wore (this jewel) around his neck.

Com.—The jewel in this Mantra is designed to be worn in the neck.

He (again) praised (the Mantra), though he has no tongue (to praise.)

Com.—The following is the purport of this text. Ananga (the bodiless one) first saw the jewel of all the Vidyâs, in the form of 15 letters (Panchadaṣî), and 16 entities presiding thereon (Shodaṣī), scattered in the many Vedas, Smṛitis, Purānas, as well as Āgamas, and worshipped it; then collecting it into a concise form with 15 letters, he divided it into three groups. Again, he made the 16 eternal Devatās to preside over these 15 letters of the Mantra. Agni, Sûrya, and Chandra, and Rudra, Vishnu and Brahmā, became the presiding deities of the three groups respectively. Then the bodiless one contemplated upon this Mantra, the quintessence of all the Mantras, of Tatvas, of Vedas, of Devas, of letters; he contemplated on the form which is above all attributes, and which is otherwise called Sādākhyā (ever-remaining), and the union of Ṣiva and Ṣakti

of the 26th Tatva; he continued and when his contemplation became steady he drank the nectar that flowed from it ; this means he became immortal and bodiless.

One can enter this city without knowing him.

Com.—This prohibits outward worship ; because it is in the outward worship that there is the necessity of knowing the Rishi (the seer of the Mantra), and metre, and all about Devatā, &c. In the inward worship there is nothing else to be known except the thing contemplated. So it is understood by this verse that twice-bornmen should not practise the outward worship (Bâhyàpújâ), which is ordained for other people alone. The commentator quotes an authority to support this view, from Sanatkumâra Samhitâ, one of the 5 Ṣubhâgamas :—

"One should not practise Bâhyapūjâ; it should be observed only by the outcaste people. It will lead to a small and unmeritorious result. The Bâhyapūjâ-practitioners are the Kaulas, Kshapanakas, Kâpâlikas, Digambaras (the naked) and the advocates of Itihâsas and Āgamas. The Antarapūjā-practitioners (inner-worshippers) are the Brahmavādins and Jîvanmuktas (liberated souls) who wander everywhere in all the three Lokas without care."

Kaulas—the worshippers in Mūlâdhâra alone.

Kshapanakas—the worshippers of the female generative organ.*

Kāpālikas and Digambaras are also guilty of the above-mentioned practice.

Advocates of Itihâsas—the advocates of Bhairava Yâmala and other Āgamas.

Tantravâdins—those that worship Ṣrīchakra alone, made of gold and other metals.

Brahmavâdins—those that have the knowledge described in the five Āgamas (Ṣubhâgama panchaka).

(*If any one wants*) *to enter* (*this city*), *let him enter after deep contemplation.*

Com. (मिथ:) means Union. So after realizing the union of Ṣiva and Ṣakti (in Sahasrâra) he must become one with this union. Sâyana says, after giving up the false knowledge for the true knowledge got from the Upanishads, one should become Brahman itself.

This is the vow of Sambhava (*Manmatha*).

Sâyana—The Rishi by name Sambhava has himself practised it in this way. So every one must follow theRishi.

---

* This wretched practice is even now continued in some places in India, especially in Bengal, by some learned pandits also; they interpret all the Vedas and Āgamas to suit their own view. But Lakshmidhara, the learned commentator, says, "one will incur sin even if recollects" in his mind such men and he shows his utmost hatred to this practice. I don't know when and how this view came to supplant the pure philosophy in Hindu minds.

L.—As the Rishi did, every one should take this Mantra and practise it as prescribed above and get Moksha.

The commentator attaches occult meaning to the 15 letters in the Mantra and finds some mystical connections with each 15 days of the solar and lunar fortnights. And again he supports this view with the quotations from Taittarīyāranyaka and identifies every thing with the microcosm. For example, he says:

The sun and moon as they move always in Devayāna and Pitriyāna (northern and southern orbs) in macrocosm, are travelling by Idā and Pingalā day and night (in microcosm incessantly). The moon always travelling by the left Nādī (Idā) bedews the the whole system with her nectar. The sun travelling by the right Nādī (Pingalā), dries the system (which has been wetted by nectar). When the sun and the moon meet at Mūlādhāra, that day is called Amāvāsyā (new moon day)................The Kundalinī also sleeps in Ādhārakunda.........When a Yogi with the mind under his control is able to confine the moon in her own place, as also the sun, the moon and sun become confined; and consequently the moon becomes unable to shed nectar, and the sun to dry it; next when the place of nectar becomes dried by the Svādhishtāna fire with the help of Vāyu—then the Kundalinī wakes herself up owing to want of food, and hisses like a serpent. Afterwards breaking through the three knots she

runs to Sahasrâra and bites the Chandra which is in the middle of the same. Then the nectar begins to flow and wets the (other) Chandramandala in Ājnâchakra; from the latter the whole body becomes bedewed with nectar; afterwards the fifteen eternal Kalâs (parts) of Chandra in Ājna go to Viṣuddhi and move thereon. The Chandramandala in Sahasrāra is also called Baindava. One Kalā remains there always. That Kalā is nothing but *chit* itself, it is also called *Ātman.* We call her *Tripurasundarī.* It is understood by this, that in order to rouse the Kundalinī, one should practise in the lunar fortnight alone—not in the solar one.

Then the commentator goes on dealing elaborately with occult forces which I do not fully understand. So I finish the commentary abruptly.

There are two Vidyās, called Kādi and Hādi. Lakshmīdhara holds that this Mantra refers to the Kādi vidyā, while others of repute say that it applies to the Hādi vidyā. Lakshmīdhara is followed by many in Southern India, and the other view prevails in the North.

Dindima says that this is the essence of the Vedas, and quotes from Tripurātāpinī Upanishad.

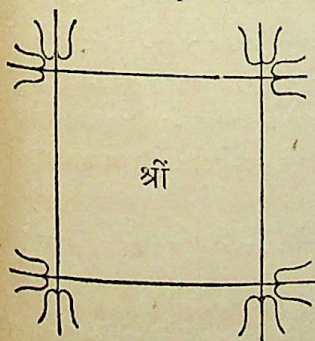
Pra.—The Yantra given in the marigin should be drawn on a gold plate and worshipped for 45 days, and the Mantra chanted 1000 times every day. This confers alchemical powers.

33. *With a rosary of Chintāmanian beads and wiht offerings of the ghee of Kāmadhenu in the fire of Ṣiva, some people, O Eternal one, chant Thy Mantra adding thereto the particles indicated by Smara, Yoni and Lakshmī, and thus attain beatitude.*

L.—After staying in Sahasrāra for a time, some Yogins lead the Kundalinī back to Hridaya and worship her there. This is done by those who are unable to stand long in Sahasrāra. If they take the Kundalinī lower than Hridaya, *i. e.*, worship her in the three Chakras below Anāhata, they no longer belong to the Samaya group.

Kāmadhenu is the heavenly cow. The Mantra referred to is the one mentioned in the previous Ṣloka.

A.—The particles are given here so that, by joining them to the Mantra mentioned in the previous Ṣloka, it may be practised by all.

श्रीं

D.—Kādi is inferier to Hādi. Having already dealt with Hādi, the author here describes Kādividyā.

K.—This commentator gives elaborate notes on Kādividyā, supported by quotations from Rigveda, Saubhagyopanishad, etc.

Pra.—ह्रीं (*Hrīm*) is the Bījākshara of this verse. The Yantra is drawn on a gold plate and worshipped for 45 days, and the verse repeated 1000 times a day. The worshipper will attain much wealth.

34. *Thy body is that of Ṣiva. The sun and the moon are Thy breasts. Thy sinless body (like that of Ṣiva), O venerable One, has, I see, nine manifestations. Therefore it is not possible to differentiate you both who are equally blissful, as superior and inferior or principal and accessory.*

L.—*Bhagavatī* is the word used in the text to denote Devī. One that possesses *Bhaga* is called a Bhagavatī (feminine). *Bhaga* signifies the knowledge of (1) the creation, (2) destruction of the universe, (3) the origin of beings, (4) the end of beings, (5) real knowledge or divine truth, and (6) Avidyā or ignorance. He that knows all these six items, is qualified for the title *Bhagavān*. Again, *Bhâ*=9. 'Bhagavatī' refers to the nine-angled Yantra (figure) which is used in the Chandrakalāvidyā.

According to the Āgamas, Devī has nine manifestations, which are

1. *Kāla group*—lasting from the twinkling of an eye to the Pralaya time. The sun and moon are included in this group. TIME.

2. *Kula group*—Consists of things which have form and color. FORM.

3. *Nāma group*—Consists of things which have names. NAME.

4. *Jnâna group*—Intelligence. It is divided into two branches, *Savikalpa* (mixed and subject to change) and *Nirvikalpa* (pure and unchanging). CHIT.

5. *Chitta group*—Consists of (1) *Ahamkâra* (egotism), (2) *Chitta*, (3) *Buddhi*, (4) *Manas*, and (5) *Unmanas*. MIND.

6. *Nâda group*—Consists of (1) *Râga* (desire), (2) *Ichchâ* (desire strengthened, or developed desire), (3) *Kriti* (action, or active form of desire), and (4) *Prayatna* (attempt made to achieve the object desired). These correspond, in order, to (1) *Parâ* (the first stage of sound emanating from Mūlādhāra), (2) *Paşyantí* (the second stage), (3) *Madhyamâ* (the third stage), and (4) *Vaikharī* (the fourth stage of sound as coming out of the mouth). SOUND.

7. *Bindu group*—Consists of the six Chakras from Mūlādhāra to Ajnā. PSYCHIC ESSENCE, THE SPIRITUAL GERM.
8. *Kalâ group*—Consists of fifty letters from अ to क्ष. KEYNOTES.
9. *Jiva group*—Consists of souls in the bondage of matter.

The presiding deities or Tatvas of the four constituent parts of Nâda are Mâyâ, Ṣuddhavidyâ, Maheṣa, and Sadâṣiva. The commentator deals with this subject fully quoting extracts from occult works. The following is a translation of a few lines from Nâmakalâvidyâ*, a work on phonetics, which will be of interest to the readers :—

"*Parā is Ekā* (*withot duality*); *its opposite is the next one* (*Paṣyantī*); *Madhyamā is divided into two, gross and subtle forms; the gross form consists of the nine groups of letters; and the subtle form is the sound which differentiates the nine letters.........One is the cause and the other the effect; and so there is no material difference between the sound and its gross forms.*"

---

* This work not easily available to Pandits or scholars; we do not find this name in any of the catalogues prepared by European or Indian scholars. The make-secret-policy has spoiled all such books. Even now if we find any MS. dealing with occult matters in the houses of any ancient Pandits, we will not be allowed even to see the book ; and actually these wo ks have for a long time become food for worms and white ants.

Com. "*Ekâ*":—when the three Guṇas, Satva, Rajas, and Tamas, are in a state of equilibrium (Sâmya), that ṣtate is called *Parâ.* Paṣyantî is the state when the three Guṇas become unequal (and consequently produce sound). The next stage is called Madhyamâ; the subtle form of this is called Sūkshmamadhyamâ, and the second and gross form is called Sthûlamadhyamâ which produces nine distinct forms of sound represented by nine groups of letters: *viz.*, अ (and all the other vowels), क (Kavarga, 5 in number), च (Chavarga, 5), ट (Tavarga, 5), त (Tavarga, 5), प (Pavarga, 5), य (Ya-Ra-La and Va), श (Ṣa-Sha, Sa and Ha), and क्ष. These letters do not in reality exist, but represent only the ideas of men. Thus all the forms and letters originate from Parâ and Parâ is nothing but Chaitanya.

The nine groups or *Vyûhâs* (manifestations of Devî) above enumerated, are again classed under the following three heads :—

1. *Bhoktâ* (enjoyer)—Comprises No. 9, Jiva-vyûha.
2. *Bhogya* (objects of enjoyment)—Comprises groups Nos. 1, 2, 3, 5, 6, 7 and 8.
3. *Bhoga* (enjoyment)—Comprises No. 4, Jnâna-vyūha.

The above is the substance of the philosophy of the Kaulas as expounded by Ṣrī Ṣankarâcharya in this ṣloka (No. 34). In commenting on this, Lakshmī-

dhara quotes several verses from the Kaula Āgamas of which the following is one :—

> *The blissful Lord is of nine forms. This God is called Bhairava. It is he that confers enjoyment* (*bliss*) *and liberates the souls* (*from bondage*). *His consort is Ānandabhairavî, the ever-blissful, the Chaitanya. When these two become equal* (*unite in harmony*), *the universe comes into existence.*

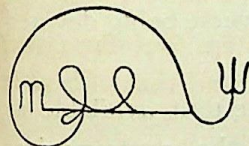
The commentator remarks here that the power of Devî predominates in creation and that of Ṣiva in destruction.

Pra.—This ṣloka has ह्रीं (*Hrím*) for its Bîjâkshara. The same letter ह्रीं *Hrim* should be inserted on a gold plate and worshipped for 45 days. The verse should be repeated 1,000 times daily. The practitioner will be freed from all doubts.

35. *Thou art Mind, Ākáṣa, Vāyu, Fire, Water, and Earth. Having thus manifested, there is no more manifestation for Thee. In order to create the universe Thy Chidânanda form assumed the position of Ṣiva's mate.*

L.—'Mind' represents and includes the six Chakras from Ājnā down to Mūlâdhâra. Devī manifested Herself as these six Chakras and as the five elements.

A.—This verse refers to the six Lokas with their Presiding Deities and the six Chakras :

COSMIC PLANE.	PRESIDING DEITY.
Tapoloka.	Paramaṣiva.
Maharloka.	Sadâṣiva.
Janoloka.	Maheṣvara.
Suvarloka.	Rudra.
Bhuvarloka.	Nârâyaṇa.
Bhūloka.	Brahmā.

D.—The Chidânanda Ākâra of Devī implies two forms, *viz.*, the Sun and the Moon. Thus this verse describes the eight forms of Devī, including the six—Mind......Earth.

Pra.—Gold plate has to be used for the Yantra which should be worshipped for 45 days, and the Mantra repeated 1,000 times a day. By mesmerising a fruit (*Terminalia Chebula Retz*) with this Mantra and eating it, consumption will be cured.

36. *In Thy Ājnāchakra do I worship Lord Ṣiva who is enveloped in the lustre of crores of suns and moons and who has Chit on either side. Verily by this practice of devotion one reaches Bhâloka which is far beyond the orbits of the sun and the moon and fire, and far beyond the sight of all.*

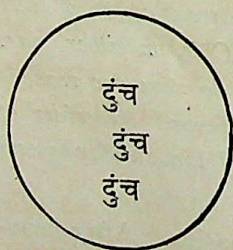
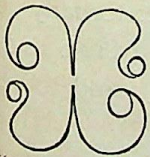
L.—'Ṣiva' here means Paramaṣiva. After leaving this Sthūla body, the devotee resides in Bhāloka (*Bha*=to shine), *i. e.*, the Sahasrāra, which is ever shining. The worship in Ājnāchakra surely leads to

Sahasrāra; the contemplation of Devī is carried on in the middle of the eye-brows. The sun, moon and fire shed their rays only on the six Chakras. Their spheres are limited; see commentary on verse 14, *supra*. They cannot reach Sahasrāra, which is far above the lower six Chakras.

A.—Verses 36 to 41 describe the forms of worship to be adopted in the six Chakras from Ājnā downwards in regular order, each verse being devoted to one centre.

The order of the verses in the text available to this commentator seems to be the contrary, *i. e.*, verse 41 comes first, and so on.

D. & K.—Of the six forms of worship described in this and the following verses, to be practised, in the six Chakras respectively, the practitioner may take to that which suits his capacity best and train himself for the next higher grade.

दुंच
दुंच
दुंच

Pra.—The Yantra should be worshipped for 45 days and the verse repeated 1,000 times every day over water. The water thus mesmerised will cure grave diseases.

37. *In Viṣuddhi do I contemplate on Ṣiva, the creator of Ākâṣa, who is transparent like crystal as well as on Devī who is similar to him, and*

whose moon-like lustre combined with that of Ṣiva drives away all darkness from inside and enables the Chakora bird of the universe to enjoy.

L.—"Ṣiva" here refers to Sadâṣiva, the fifth in the order of Devas. This ṣloka means that just as the Chakora bird satisfies its hunger and thirst by consuming the rays of the moon, so the practitioner who contemplates on Sadâṣiva and his consort in Viṣuddhichakra, gets all darkness dispelled from his mind and becomes ever-satisfied.

D.—This commentator says that seventy-two Devatās reside in the Ākāṣachakra and describes the modes of worship peculiar to each of them respectively.

Pra.—This Mantra must be repeated for four days on water at the rate of 1,000 times a day. A dose of this water taken internally by a person "possessed" by Brahmarâkshas, will cure him from the effects of such "possession."

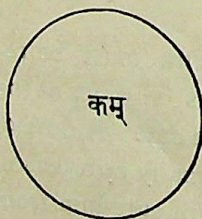
38. *Those twin swans indescribable, that relish only the essence of honey in the blossomed lotus-like heart; those swans that live in the divine lake of great minds, from the chanter of whose*

(*swans'*) *names flow all the eighteen Vidyâs,*[*] *and who differentiate and recognize the milk of goodness from the water of sins.*

L.—Ṣiva and Ṣakti are spoken of as the twin swans. This method of worship in the Anâhatachakra is approved of by only a few of the followers of Samaya-mata. Ṣrī Ṣankarâchârya holds that Ṣiva and Ṣakti appear to the devotee in the Anâhata in the form of a cone of blazing fire. In his commentary on "Subhagodaya" he says "May that union of Ṣiva and Ṣakti which appears in my lotus-like heart like a cone of blazing fire, teach me the difference between them both." Lakshmīdhara follows this sect.

Dindima enumerates 54 Devatās abiding in the Anâhatachakra—Ātmâkarshinî, etc.

Pra.—This Mantra should be repeated on water for 35 days at 5,000 times a day. By applying this water externally as internally, Bâlârishta (d i s e a s e s pertaining to children) and other diseases can be cured.

कम्

39. *In Svādhishthāna do I perceive the Mahāpralaya fire and worship Thee whose eyes, moistened*

[*] The 18 Vidyās, as enumerated in Vishnu Purāna, are:—1. Ṣikshā, 2. Kalpa, 3. Vyākarana, 4. Nirukta, 5. Jyotisha, 6. Chchandas, 7 Rig Veda, 8. Yajurveda, 9. Sāmaveda, 10. Atharvaveda, 11. Mīmāmsā, 12. Nyāya, 13. Dharmaṣāstra, 14. Purāna, 15. Āyurveda, 16 Dhanurveda, 17. Gāndharvaveda, and 18. Arthaṣāstra.

with Grace, cool the universe when it is burnt up by the fury of the fire.

[In the regular descending order of Chakras from Ājna downwards, we should have Manipūra after Anāhata which was spoken of in verse 39. This order is not adhered to in the Text which seems to follow the order of the Tatvas].

Dindima counts 62 Devatās—Kaumārī and others abiding in this Chakra, and describes the different modes of worship and other details.

ठं पं प:
षं डम्

Pra.—This verse is repeated 108 times a day, for 12 days. Bad dreams will be avoided.

40. *In Maṇipūra whose rays dispel darkness, for the lightning has a bow beautified by gems and ornaments, do I contemplate on Thy blue cloud-like manifestation—the cloud that by its showers cools the three worlds that are rendered hot by the sun of Ṣiva.*

Dindima gives the names of 104 Devatās, Lopāmudrā, etc., that reside with the Devī in the Manipūrachakra and also the peculiar forms of worship etc., for each of them.

Lakshmīdhara quotes the following from a treatise on occultism by name Siddhagatikā, which is not known to any of our modern students of Sanskrit:

"*Sadāṣiva, the resplendent lightning, manifests*

himself in Maṇipûra as a winter cloud and shines there with his consort."

He also quotes a few verses from Taittarîyâraṇyaka (I.22.) and comments on the same, the substance of which we give below for the reader's information. He however refers the reader to his commentary on "Subhagodaya" of Ṣrî Gaudapâda, where he gives a very elaborate description of all the points connected with this subject. The chapter in the Taittarîyâranyaka from which he quotes, is fully devoted to a description of the creation of the Sun, Moon and Fire from Water, and also of the stars and other luminaries which mark the days and nights. Any amount of theoretical knowledge cannot help us in understanding these details. These explanations will be intelligible to the practical Yogin, but to the general reader these must be a sealed book :

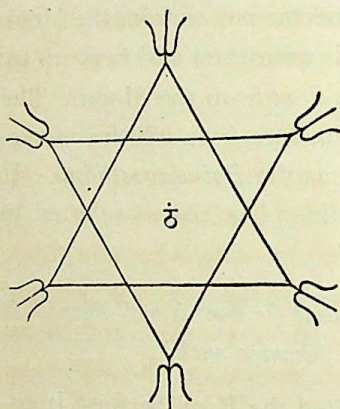
> " *The Yogin gets the essence of water, which—the nectar—pervades the disc of the Sun. Let me have from thee (O Water in Maṇipûra) the essence of that essence, which is of the highest order.*"

'The essence of water' refers to the Moon. From the water in Maṇipûra, *i. e.*, from the Ap-tatva of that centre, the Yogin gets at the Moon, which is known as the fountain-head of nectar. This nectar which flows from the sphere of the Moon fills the whole

disc of the Sun, *i. e.*, the nectar passes from the Moon to the Sun. The latter is nourished and kept up by the drops of nectar which flow from the Moon. The place of the Moon in Sahasrâra from which the nectar oozes out, is known as the *Baindavasthâna*. It is the essence found in this place that is referred to as "of the highest order."

> "*He who knows that the boat is well formed in Water, himself becomes such.*"

Ṣrîchakra is here called the Boat, because it enables the devotee to cross the ocean of birth and death. The following is the meaning of another quotation from the Yajur Veda (I,5,11) to the same effect :—

"In Svâdhishthâna there is a boat of Ṣrîvidyâ made of Fire (tatva), in Mûlâdhâra one of Earth, in Viṣuddhi one of Ether, in Ājna one of Mind, in Anāhata one of air, and in Maṇipûra one of water —all well built—for carrying those who intend to go to Moksha, across the ocean of Samsára (bondage). They are strongly built and are furnished with durable oars and a good helm which could withstand even hurricanes and tempests. Let us get into these boats and reach (attain) salvation—let us worship Ṣrîvidyâ and be saved and liberated from Samsâra."

This verse has ठं (*Tham*) for its Bījâkshara. The Yantra should be drawn on a gold plate and worshipped for 45 days, after which it must be worn on the head. The Mantra should be repeated 1,000 times a day. The practitioner will be able to foresee future events.

41. *Ṣiva whose dance is full of the nine sentiments, who manifests himself in nine ways, and who by his side has Thee, the dancer of dancers; on him and Thee who have come together solely for the creation of the universe of which you are the parents, I contemplate in Mûlâdhâra.*

L.—This verse refers to the form of worship adopted by the Kaulas. When Ṣiva and Ṣakti begin their dance, the universe comes into existence; and when their dance ends, the universe also ceases to exist. According to Samayáchâra, Mûlâdhâra and Svâdhishthâna are the centres where Tamas or darkness prevails the most, and hence worship in them is not permitted. The description given here of the worship in these two centres is that followed by the

Mahâbhairava sect, one of the sub-divisions of the Kaula group. Here our commentator L. alludes also to that gross and horrible form of worship in the female generative organ, which is practised by some of the followers of the Kaula path, and condemns the same most vehemently. The Kaulas who worship Kundalinî in the Mûlâdhâra have no other aim than awakening it from its sleep. When this is done they think that they have attained their object, and there they stop. In their own words, the Kaulas have Nirvâṇa always near at hand.

The commentator next recapitulates the Samaya doctrines. The followers of this group are prohibited from worshipping Devī in the macrocosm. They should worship her in any one of the Chakras in the human body, choosing that centre which their practice and ability permit them to reach. They should contemplate on Devî and her lord Ṣiva as (1) having the same abode (Adhishthânasâmaya), (2) occupying the same position (Avasthâna), (3) performing the same functions (Anushthâna), (4) having the same form (Rûpa), and (5) as having the same name (Nâma). Thus in worshipping Devī in the Ādhârachakra, Ṣiva and Ṣakti have (1) Mûlâdhâra for their seat; (2) both of them occupy the position of dancers; (3) both together perform the function of creating the universe; (4) both are red in color; and (5) Ṣiva is called Bhairava, and Ṣakti

Bhairavī. Similarly for the other Chakras mentioned in the preceding Ṣlokas. This is the way how beginners have to practise. Advanced students worship Devī in the Sahasrâra and not in the lower centres. How is the worship to be carried on in Sahasrâra?

The worshipper should fix his attention on Baindava which is the locality where the ever-existing 26th Tatva—the union of Ṣiva and Ṣakti—resides. It lies above all the 25 Tatvas and is situated in *Chandramandala* (the sphere of the moon) in Sahasrâra. He should contemplate on the said union and identify himself with it. This shows that those who carry on *Bâhya Pūjā*, or worship in the external world do not belong to the Samaya school. As regards the identification of oneself with the union of Ṣiva and Ṣakti at Baindava just spoken of, there are two ways of realizing it; one is known as the four-fold path, and the other the six-fold path. These should be learnt from the Guru.

A novitiate in the Samaya school has to go through the following course:—

(1) He should cherish the utmost regard for and confidence in his Guru.

(2) He should receive the Panchadaṣî Mantra from his Guru, and chant the same as per instructions, with a knowledge of its seer (Rishi), metre (Chhandas) and the deity (Devatâ).